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JULY

1941



APOLLO

*the Magazine of the Arts for
Connoisseurs and Collectors*



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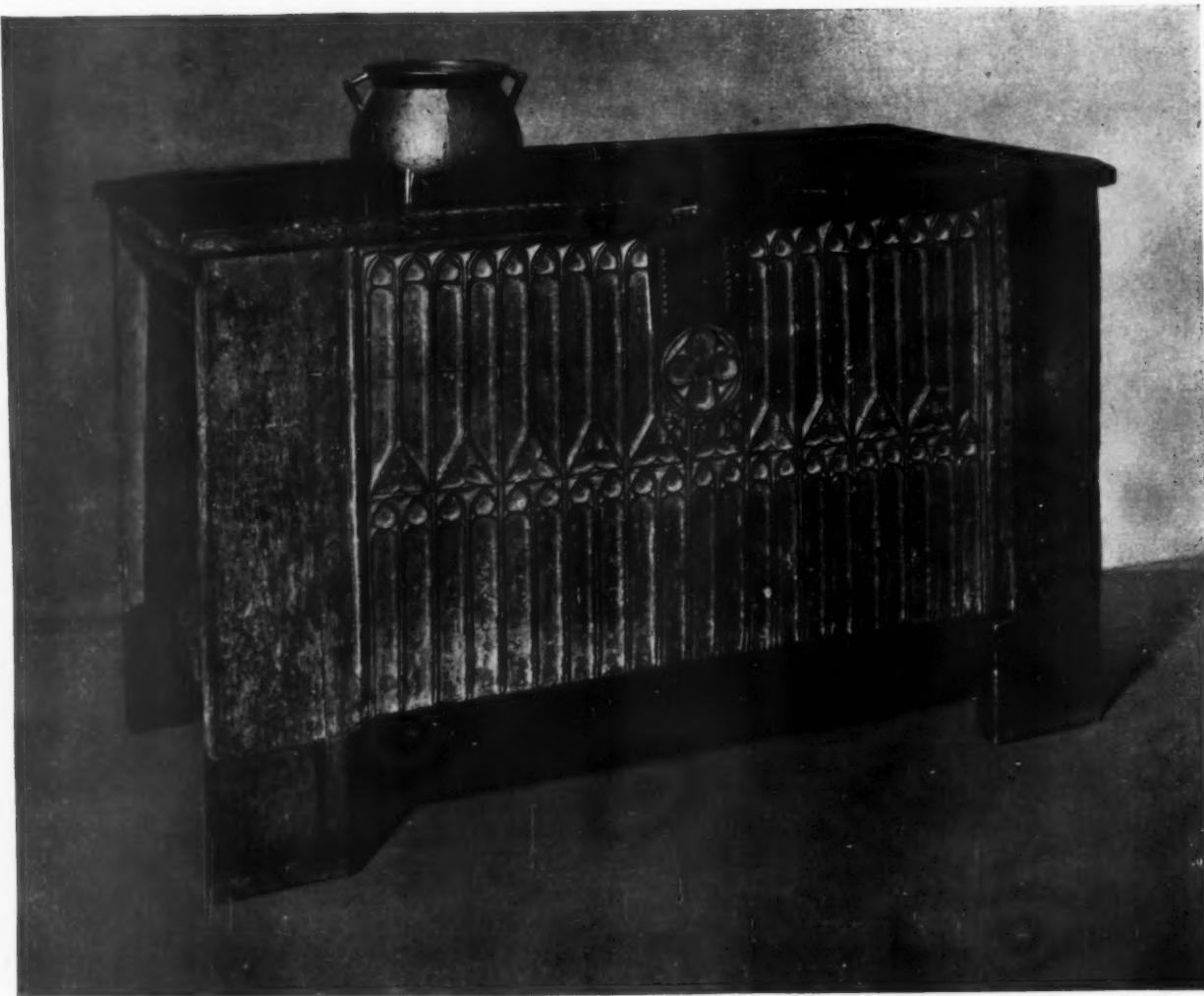
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TEMPLE NEWSAM

I. THE HOUSE FROM OUTSIDE

BY PHILIP HENDY



Fig. I. TEMPLE NEWSAM FROM THE PARK, LOOKING WEST

JUST before the L.M.S. railway draws one into the stony darkness of Leeds, one sees to the east a clean green hill rising high over the Aire valley. Near the top of this a group of beech trees stands out in spectacular brilliance, their long slim trunks polished to silver by the wet west wind. Above these again, crowning the hill, one sees a great square mass of warm red brick made brilliant too by the wind-washed stone of quoins and string-courses and mullions and the long white balustrade. This is Temple Newsam, standing apart from the grimy stir of the city in its own wide acres, placid and perpetual (Fig. I).

As Temple Newsam the place can date only from 1155, when the manor of Newsam was sold out of the vast de Lacy lordship of Pontefract to the Knights Templar. It was in those days perhaps that the first buildings appeared on the present site; but, wherever it was, the house of the Preceptor was a simple affair. The Templars were a military order, founded to keep open the way to the Holy Sepulchre, and the manors which they held dotted all

over Europe were depots for the collection of revenue and recruits. Their farm at Newsam was richly stocked and, as the order declined, the estate became a prize coveted and coveted again by the Crown. When the Templars were abolished in 1312, King Edward II claimed it, and, when he was dead, Edward III gave it to his famous kinswoman, the widowed Countess of Pembroke. The reversion he gave to a Darcy; but Lady Pembroke clung to life and Temple Newsam for fifty years, and the Darcys came into possession only in 1377. It was the last Darcy owner who built the first palace on the site. This was Thomas Darcy, who succeeded in 1488, when he came of age, made a great name as soldier and statesman, was created Lord Darcy of Temple Hurst (near Goole) and Temple Newsam and was executed in 1537 for his ambiguous part in the "Pilgrimage of Grace," the Catholic rebellion of the North. King Henry VIII enjoyed the revenues for seven years and then gave house and estate to his niece, Margaret, daughter of Margaret Tudor and King James IV of

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Fig. II. SIR ARTHUR INGRAM. By GEORG GELDORP (?)
Temple Newsam heirloom. Canvas 84 by 57 ins.

Scotland. She came to live at Temple Newsam with her second husband, the Earl of Lennox, and it was here, midway between London and Edinburgh, that were born their son, Henry Darnley, and their plan to unite England and Scotland by marrying him to Mary Queen of Scots. It was a dangerous plan. Darnley, Lennox and Mary were assassinated in turn, and Queen Elizabeth took charge. But it was realized eventually in the person of King James I, Mary and Darnley's son. James gave back Temple Newsam to his cousin, the Duke of Lennox, and in 1622 the Duke sold it to Sir Arthur Ingram.

Sir Arthur Ingram (Fig. II) was the founder of a house that ruled at Temple Newsam for two centuries and a half. It was he who enlarged the building to its present scale. He was a tough fellow, Secretary to the Council of the North, which Henry VIII had set up in York after the "Pilgrimage of Grace" to deal rough justice for the Crown, and one of the farmers of royal monopolies by which the early Stuarts managed to rule so long without Parliament. The purchase of titles was another source of royal revenue, but in Ingram's case this was too much for Parliament, and the Ingolds had to wait until the restored King Charles II made Sir Arthur's grandson Viscount Irwin. There followed a dull succession of nine Viscounts, wielding the influence of big landowners in a still semi-feudal county, and getting good places from

governments composed of their like, but none of them earning a place in national history. The last of them died in 1778, and in 1841 Temple Newsam passed to the son of his third daughter, Hugo Charles Meynell, who added the Ingram name to his own. His son's widow, Mrs. Meynell Ingram, autocratic chatelaine for many years, was daughter of the first Viscount Halifax, and so aunt to the present British Ambassador in Washington. From her Lord Halifax inherited Temple Newsam in 1904. He was to inherit two other seats in Yorkshire from his father, the second Viscount, and in 1922 he sold house and estate to the Corporation of Leeds.

Fig. III will explain the plan of the house quicker than words. The building has almost no enrichment but the balustrade which runs all round to bind the three wings together under a single roof. The great text in letters of iron which takes the place of most of the balusters in the court only emphasizes, as texts will, the severity of the whole effect. Stone string-courses there are, but the stone quoins are merely practical, and the stone-mullioned windows, which are the only vertical break in the brick walls, are quite plain, apparently designed only to defeat the Yorkshire climate by admitting the maximum possible amount of light. So at first sight the great dark red pile might pass for the homogeneous creation of a single period, for an example of severely "functional" architecture in the material of the day. Actually, this external order is due to careful restorations which have preserved and even increased it during several successive internal revolutions. Many of the windows have been altered in size or position since the walls were built. Many have no function, being either born dummies at a later date for the sake of symmetry, or made dummies by the chimneys with which they have been filled.

The court (Fig. IV) is open to the east. It is inside the north wing, in the ground floor and basement, that the remains of Templar buildings or, more probably, of a primitive Darcy stronghold are visible in party walls of stone and rubble inconveniently thick. The west wing, in the centre, is Lord Darcy's house, built, therefore, after 1488, and, one may guess, before 1521, when he built a hospital and school at nearby Whitkirk. The others are built across the ends of this wing, so that it is the smallest of the three. The smallest and the oldest, it is also the least changed. In Fig. V, which shows the whole west front, one can distinguish the Tudor portion with its central window-bay, five-sided, and so almost rounded, flanked on each side by narrow, flat window-bays, with a single vertical line of windows in each space between. These flush windows have been reduced in width, a storey has been lopped from the top, and so has a turret which used to extrude at the south end, where the Tudor and Jacobean brick now join. Otherwise intact, this Tudor building is the nucleus of the whole house. It contains the idea for all the rest, but is of finer quality. The brick, which is darker, is criss-crossed by a simple diaper pattern in still darker brick, and the proportions everywhere are more carefully studied. These things give to this original centre of the building a more human, a more intense character than belongs to the rest. Round in the court on the opposite façade (Fig. IV) only some diaper brick and the two narrow window-bays survive from Tudor times. The original main entrance must have been in the centre of this façade, where there is now

TEMPLE NEWSAM—I



Fig. III. TEMPLE NEWSAM

BIRD'S-EYE VIEW FROM THE SOUTH-WEST
Restoration in progress about 1926
By kind permission of *The Yorkshire Post*

a window-bay. It must have led straight into the big room on the ground floor, which has at the other end the central bay-window of the west front. The arch into this window is still supported by a beautiful oak beam carved with Lord Darcy's crest.

The rest of the plan is Sir Arthur Ingram's. In Tudor days there must have been other buildings enclosing the court, but these Sir Arthur pulled down to make the present plan, more open and more spacious. On the north side he retained the stump of the old buildings, perhaps in order that his chapel might be on the old site, and over the stump he made his long gallery, essential feature of the palace of his day. On the south side he was radical, building a new wing on vaulted cellars of noble proportions. Over them in the centre was his Great Hall. The engraving (Fig. VI) by the Dutchmen Knyff and Kip, published between 1688 and 1702, shows an entrance porch still in the centre of the west wing. Now there is only Sir Arthur's great stone porch on the south wing (Fig. VII). Only the lowest storey of the porch still retains the original design. With its round arch under an entablature supported by two Ionic columns on each side, it resembles the porch at Hatfield House, built for Sir Arthur's patron, Lord Salisbury. It was Sir Arthur, no doubt, who capped his remodelled house with the original balustrade and inscription :

ALL — GLORY — AND — PRAISE — BE — GIVEN — TO —
GOD — THE — FATHER — THE — SON — AND — HO — LY
GHOST — ON — HIGH — PEACE — ON — EARTH — GO —

OD — WILL — TOWARDS — MEN — HONOUR — AND —

TRUE — ALLEG — IANCE — TO — OUR — GRACIO — US —
KING — LOVING — AF — FECTI — ON — AMONGST —
HIS — SUBJECTS — HEALTH — AND — PLENTY — BE —
WITHIN — THIS — HOUSE.

Only a man with his supreme concentration on money-making could have coupled such pious and patriotic enjoinders upon his fellow men so naïvely with a sigh for the gains which their obedience would bring his family. The house, as it stands, is Sir Arthur Ingram's idea. It is his monument more than any other man's, and it is typical : large and strong, monotonous and unoriginal. This was the time when elsewhere Inigo Jones was setting the Renaissance in full swing. Character has had its due reward with posterity. Sir Arthur's plan has stood, but his building has been altered more than Lord Darcy's. The ceiling of the dining-room, at the southwest corner, and the fragments of plaster ceilings and friezes which have survived here and there through the house show that inside, too, the Jacobean work was inferior to the Tudor. Nor were Sir Arthur's arrangements convenient. In 1718, when the fifth Viscount was proposing to bring his newly-married wife to live there after a honeymoon in her home at Castle Howard, the steward thought it necessary to warn him. As a result, a passage was built under the courtyard to connect the basement of the north wing, which had the kitchens, with the cellars of the south wing, which are under the dining-room.

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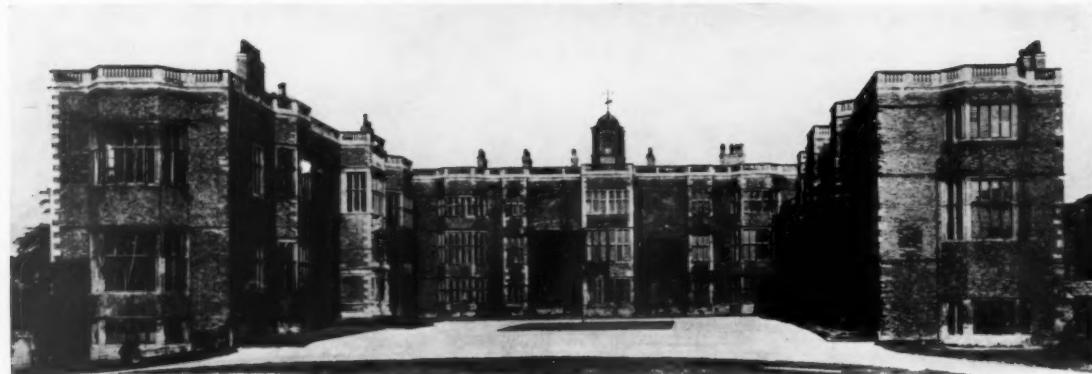


Fig. IV. TEMPLE NEWSAM

The balustrade has been restored in cast stone. Photo about 1922

THE COURT FROM THE EAST

The real transformation, however was left to the seventh Viscount. The first of the Irwins to live more than fifty years, he set about the re-modelling with a will. From 1736, when he succeeded, to 1758, when he retired in favour of a newly-married nephew to Bath, he must have given most of his time to it. It was he who built the simple but satisfying stables. The house itself underwent no change of style outside except in the wooden frames substituted for the leaded casements and probably in some enrichment in the centre of the north front, both of which disappeared again in Victorian days. Inside, it was completely Georgianized. The north wing was transformed,

for the sake of the present magnificent saloon and library, and the chapel beneath them turned into a kitchen. New stone staircases appeared in the old wells at the two corners of the house, and between them corridors to every floor on the court side made the west wing rooms more commodious. Otherwise, the Tudor rooms were merely overlaid with Baroque ornament. This Georgian interior decoration will be the chief subject of the next article.

What the seventh Viscount did to the south wing is not known, for before the end of the century it was transformed again. The south front (Fig. VIII) bears, in



Fig. V. TEMPLE NEWSAM

The ivy and chimney pots have been removed

THE WEST WING FROM THE SOUTH-WEST

TEMPLE NEWSAM—I

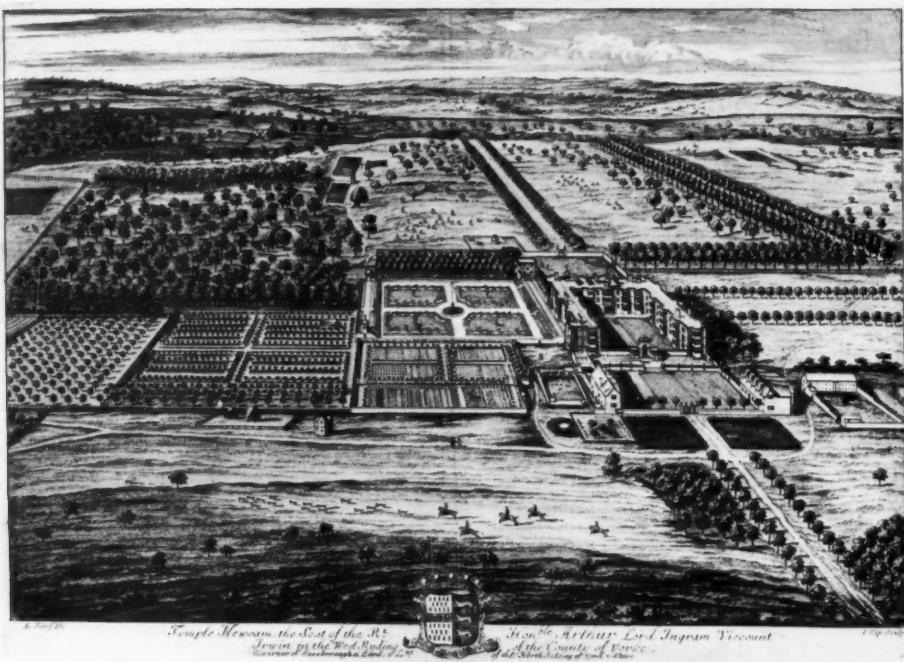


Fig. VI. TEMPLE NEWSAM IN THE DAYS OF THE 3RD VISCOUNT IRWIN
Engraving by KNYFF and KIP



Fig. VII. TEMPLE NEWSAM. THE SOUTH WING, NORTH SIDE

A P O L L O

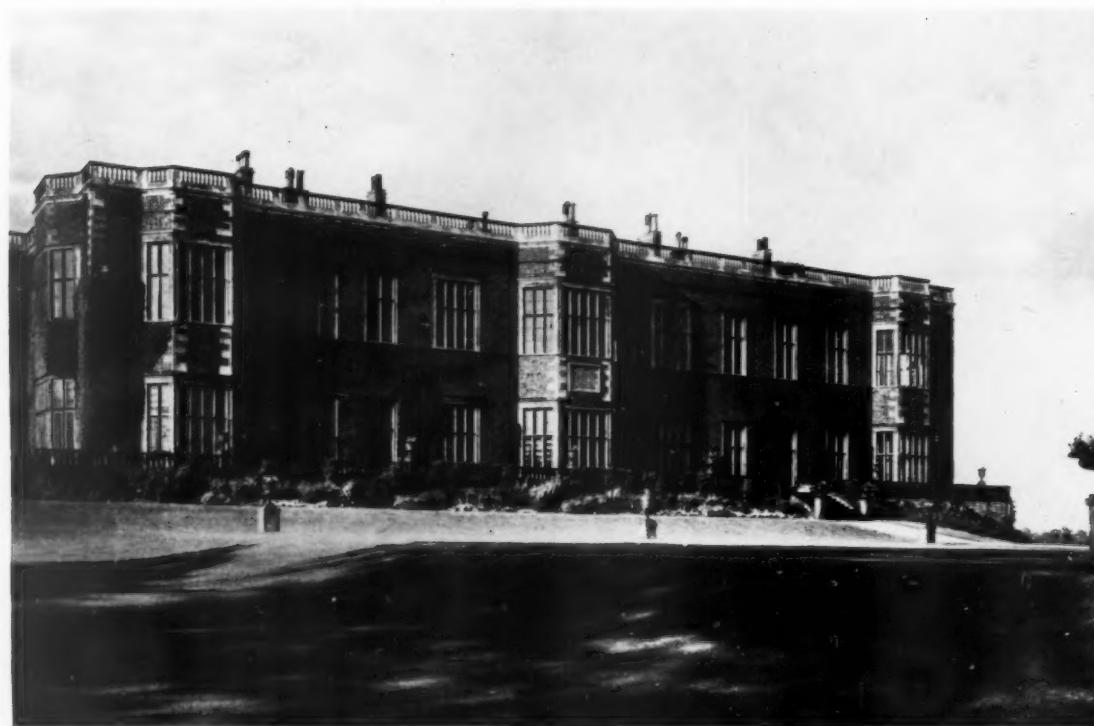


Fig. VIII. TEMPLE NEWSAM

THE SOUTH WING, SOUTH SIDE

its centre a plaque with the inscription :

THIS SOUTH WING / WAS INTIRELY REBUILT / BY
FRANCES SHEPHEARD / VISCOUNTESS IRWIN / RELICT
OF CHARLES 9TH / VISCOUNT IRWIN / IN THE
YEAR 1796.

Daughter of Samuel Shepheard, at one time M.P. for Cambridge, the last Lady Irwin was heiress to his large fortune. She is said to have spent thirty years and the patience of several architects in considering the rebuilding of the south wing. It was a tactful piece of work. The court front was scarcely disturbed, and, indeed, behind it the interior plan was probably not greatly altered. Sir Arthur Ingram had a tall Great Hall with only one storey over it, but there were three storeys on either side. Lady Irwin made two storeys throughout. She altered the roof-line probably of the whole building to match her new south wing, restored the balustrade in a more modern style right round it, and replaced the old clock-tower in the centre of the west wing by a wooden cupola. Only on the south front was her rebuilding really "intire." The wider part of the wing towards the east was cut back to make a single building-line and a great stone terrace was built the full length of it. The elevation above this, in spite of the facing of the ground floor with old brick, is entirely new. The retention of the old plan of the rooms has prevented the distribution of the windows from being entirely symmetrical, and the early character of the rest of the building is deliberately recalled by the stone mullions and the cusped side-panels of the

windows, both more Gothic than the Tudor building itself. Nevertheless, in the compromise thus effected the attenuated classical of the last years of the XVIIth century distinctly predominates. The balustrade takes hold of the design here as on no other front, reinforced as it is by the strong lines of the window-cornices, by the neat symmetry of the quoins, and, above all, by the stately proportions given by the great height of the two stories.

At last at Temple Newsam, just as it is beginning to become enervated and to lose its convictions, the Renaissance very nearly wins the day.

But not quite. These different attempts to turn Temple Newsam into a consistent building have all been defeated by its sheer bulk. Not one of the reformers, not even Darcy in the XVth century, had the courage to pull down all its three-foot walls and start again. So the house is not a work of art in the sense that Castle Howard, for instance, is a work of art : the conception of a single great mind, the realization in stone of an idea. Temple Newsam is a growth, almost a natural growth. Its very material records individual eccentricities of every kind and period, from the 27 in. bricks which line the central room—and that room alone—on the first floor of Lord Darcy's wing to the stone mitred as if it were woodwork mitred by a joiner in this last building of Lady Irwin's. This material has all mellowed as the material of a single epoch can hardly mellow, and it gives to the vast house a richness of colour which is its loveliest quality. So it is something no less valuable perhaps than a work of art, a work of history.

NATIONAL ART-COLLECTIONS' FUND PART II

ILLUSTRATED ACQUISITIONS OF 1940



THE EUMORPOULOS LACQUER TOILET BOX

HAN period

AUTHORITIES date the Chinese lacquer box (the illustration above is reproduced by the kind permission of the trustees of the British Museum, to whom we are also obliged for the information in this brief story of the box, as well as that of other presentations to them which are illustrated in APOLLO) as the early Han period—IInd and 1st century B.C.—and it is of more than usual interest, inasmuch as it is the leading example of early Chinese lacquer to have arrived in this country from the East, and is particularly notable for the

excellence of its condition and its unmatched ornamentation.

The piece should be familiar to many American readers for the especial reason that it was exhibited in 1939 at the Golden Gate Exhibition at San Francisco, and later was on loan at the Fogg Museum, Harvard University.

The discovery of it is said to have been made in a tomb at Haichow, in the northern part of the province of Kiangsu.



GREGORY MARTIN (Portrait). English or French
School, 1573

The authorities have as their evidence of the date of the box the style of the decoration :

"Extremely characteristic of the Han period, where the subject of the Taoist heaven, in which fantastic animals move among the clouds, had become a popular theme."

and the similarity of other features to a bronze basin in the collection of the Marquis Hosokawa at Tokyo, which is of Han date, confirms their views.

The height of the box is 5½ inches, and the circumference 8½ inches. It was purchased by the National Art-Collections' Fund for £880 with the help of an anonymous gift of £500, and presented to the British Museum (No. 1191).

Gregory Martin was one of the original scholars of St. John's College, Oxford, and the Rheims translation of the Bible is attributed to him; the portrait of Gregory Martin (numbered 1209 in the Thirty-Seventh Annual Report) of English or French School, 1573, was presented through the National Art-Collections' Fund by Sir Alec and Lady Martin to St. John's College, Oxford.

The Gold Figure from Ancient Columbia (No. 1194), was purchased through the kindness of Lady Davis for £150 by the National Art-Collections' Fund, and presented to the British Museum; the gold figure comprises a seated female figure and a base pedestal showing six human masks embossed on a trumpet-shaped object. Authorities do not place much credence on the tale that



GOLD FIGURE from Ancient Columbia,
circa 1000—1500 A.D.

the female figure represents the culture heroine Dabeiba, but say it is more certainly a chief's wife or lady of distinction, and date the specimen as contemporary with the Inca period of Peru, about 1000 to 1500 A.D., and ascribe it as the work of the ancient Quimbaya people of the Cauca State of Columbia. The collection of Quimbaya gold in the British Museum is regarded as choice, although small, and this presentation brings that collection somewhat nearer in importance to that of "The Treasure of the Quimbayas," which was discovered in 1891, and is now in the Museo Arqueológico in Madrid.

NATIONAL ART-COLLECTIONS' FUND-II



MEADLE—SPRING-TIME
Presented through the *National Art-Collections' Fund* by Miss Raymond to the *MacDougal Art Gallery, Christchurch, New Zealand* (No. 1218)

By JOHN NASH



View of H.M. DOCKYARD AT PLYMOUTH with the *Royal Sovereign* and *Glory* upon the stocks, taken from The Battery, Plymouth, 1786, signed WILLIAM PAYNE (circa 1760-1813). British School. A Water Colour (17½ in. by 13½ in.) purchased for £18 10s. by the *National Art-Collections' Fund* and presented to the *Museums, Art Galleries and Cottian Collection, Plymouth* (No. 1207)

A P O L L O



HEAD OF ST. JOHN THE BAPTIST By TH. CASPAR VON FURSTENBERG
From the famous *Lanna collection*



JOSEPH TAYADANEEGA after Romney
From the *Martin Erdmann collection*



SIR PETER LELY By J. BECKETT
From the *Theobald collection*

Examples from the 72 mezzotints and line engravings acquired by the friends of the *Fitzwilliam Museum* for £298 15s. 6d. with the help of £150 from the *National Art-Collections' Fund* (No. 1205)

ART AND TEMPERAMENT—VII

BY HERBERT FURST

V. THE SUBLIME

IN considering the different kinds of temperament as they reveal themselves in the work of artists I have attempted a logical order. First came those who used their eyes in an objective manner, finding a sufficient stimulus in the representation of facts—the Actualists ; next came those who selected such facts as gave them most sensuous pleasure—the Sensualists ; then followed those who took an objective but more scientific interest in the problem of rendering accurately what they saw—the scientific temperament. This was succeeded by those artists who, as it were, looked beyond the objects of sight into another world, the Kingdom of Heaven as they had been taught to visualize it.

We now come to the consideration of another kind of temperament, namely, that which reaches beyond that region into the sublime, that is to say, into a world of ideas, not of real or imaginary facts. But where shall we find its representatives ?

One naturally goes back to the ancient Greeks who were the first to cultivate, if one may so put it, the idea of the pure idea ; the first men ever who tried to visualize pure ideas as shadows of realities. These, however, are philosophical concepts, and in Greek philosophy the artist conceived as an imitator of nature had a very low place. Even so, however, the Greek artist was, it would seem, never a pure imitator of nature ; portraiture of men and things was a later, a Roman development. On the other hand, the Greeks, through their very religion, were accustomed to worship not so much personal gods—Zeus, Aphrodite, Athene, Apollo, Ares, Hermes, as the general ideas for which they stood ; even purely mental concepts such as Time, Virtue, Justice, Victory, Peace, and so forth, had their altars and their images.

Such a conception of Deity differs fundamentally from that of the Christian heaven, which could never dissociate the idea from the person, and speaks even of its only pure idea, the Holy Ghost, as the third *person* of the Trinity. No ancient Greek, so far as I am aware, claimed in historic times to have seen Zeus or met Time or Justice in person, in the same way in which God, Christ, and the Saints are said to have revealed themselves to Christian mortals in historic times, although the Greek believed that the gods spoke to him through the persons of prophetesses or priests.

For the Greek artist, therefore, the transition of the pure idea to its personification in the image was much easier than for the Christian, who always found a difficulty in separating the one from the other. To the Greek the idea became more real the purer it was kept from concrete associations, whilst the tendency in Christian art was to make the idea seem more real by the more perfect imitation of nature. Thus an image of God or of His Son would tend to be truer to the idea if the resemblance to a human being was more perfect.

We do not know much of Greek painting but, though we know that they were in the habit of colouring their statues, it is extremely unlikely that they carried this colouring beyond that of its decorative value. It is unlikely because colour is fundamentally opposed to

form ; it can even be so used as to annihilate form altogether, and the Greek mind worshipped the clarity of form.

If the sublime, outside nature, is to be found only in the regions of pure ideas, these ideas, even if they are personified in human form, will not be fettered by truth to nature, either in form or in colour. Colour in this absolute sense is, however, an Oriental, rather than a Greek, conception. And so we find that another “ tug of war ” arose when Greek met Greek—that is to say, when the ideas emanating from Athens came into contact with practices which came from Byzantium, or, to put it in another way, when the Church came into conflict with the Philosophers’ Academy, when faith found itself opposed by reason.

We may state a truth broadly by saying that the artists of the Renaissance represent a compromise between the two opposites, a compromise the more successful the less it attempted to deal with ideas in the Greek sense. The happiest compromise it achieved is a quality called *grace*, of which Raphael is the supreme example, whilst *colour* in the Byzantine sense was transformed into Titian’s harmonious naturalism.

Outside, alone and above all the others of the Renaissance, stands one great artist, Michelangelo, as the only representative of the sublime temperament, the only one in whose art the idea subdues nature.

How is it then that the art of Michelangelo makes, and has always made, such an extraordinary impression on the beholder, an impression far deeper than that made by any other artist ? It is not only the obvious and tremendous power of his forms, it is the Titanic conflict which they imply. But conflict with what or between whom ? With himself and against himself. It is on record that in his sixtieth year he attacked his marble with haste and with more physical force than other men half his age were able to exert ; so that one has the feeling as if he vented his fury on the tyranny of his own genius, which would give him no peace.

Brought up in the household of Lorenzo the Magnificent, the very focus of the Renaissance movement, the venue of the great contest between mind and soul, reason and faith, Michelangelo heard not only the dead voice of Plato, but also the living thunder of Savonarola. There in Florence he was not only influenced by his great contemporary artists, and their predecessors back to Giotto, but he was also able to study the antiques in the collection of the Magnifico’s marbles.

What conflicting thoughts must not have constantly passed through his mind ; how could he assimilate what he saw and heard ?

We have proof that he could not, indeed, assimilate it ; all his art is a spectacle of this struggle. But then, it may be objected, if this is so, why could others have overcome the difficulty, others like Leonardo, Botticelli, Perugino, Lorenzo di Credi, Filippino Lippi, all famous masters who were present at the unveiling of his great—but imperfect—statue of David, why should they have succeeded where he failed ? The answer is firstly that signs of the struggle are evident in Botticelli’s ever

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wistful art, and in Leonardo, who, however, was able to resolve it by his phenomenal interest in many other directions. Apart from Leonardo the answer surely is because Michelangelo saw more deeply, felt more deeply, thought more deeply than the rest, saw and felt not only as an artist, but with his soul and body, mind and spirit.

His senses and his emotions were fired by the aspect of the beauty of the naked human body, in particular the young male body. He never lost this love, which he could not help; so this predisposition came into conflict with another side of his character. Michelangelo was deeply religious, and it would seem at the same time, or because of it, unable to find a solution for this problem of sensual relief; he was not a Plato. On his mental side he was furthermore deeply involved in the political struggles of his town and time, both inseparable from Church and Faith. Apart from these major preoccupations he felt, as the son of a poor *gentleman*, his social, that is to say, his family, obligations weighing upon his mind as economical matters always must with those artists who look upon their occupation as more than a mere trade.

How could such a man, seeing, feeling and thinking more intensely, more passionately than others, make his way through life without perpetual torment, especially as, lacking the philosophers' serenity of mind, he moved in a world of ideas that were in expression more Greek than Christian, ending in a despairing suspicion of the cause to which he had sacrificed his life.

"Nè pinger nè scolpir fie piu che quieti
L'anima, volta a quell' amor divino
Ch'aperse a prender noi 'n croce le braccia."

"No brush, no chisel will quicken the soul once it is turned to Him who, upon the Cross, outstretched His arms to take us to Himself."¹

But even in one of his earlier sonnets Michelangelo had said :

"Non posso or non veder dentr 'a chi muore
Tua luce eterna senza gran desio."

"I can never now perceive Thy eternal light within a mortal being without great longing."

This is a Christianized Greek sentiment, and all his art, both in painting and in sculpture, bears the stamp of this unresolved duality until towards the very end of his life.

His figures are nothing if they are not corporeal. The syntax of his artistic language is muscle and action; his eloquence lies both in the nakedness and in the folds of the drapery of the bodies. Although his art is based on a profound study of living bodies and of anatomy his figures have general but no individual relations. He represents Man or Woman, never, or hardly ever, a particular man, a particular woman. In other words, he represents ideas, yet because these bodies display both actions and thoughts his ideas seem to have corporeal life; they are not symbols only.

It is this hovering between pure symbol and living and breathing form, always expressed with an astonishing truth to nature, which is not really like nature, that makes so tremendous an impression upon the beholder.

No one can form a true conception of Michelangelo's

¹ This and other excerpts from Michelangelo's Sonnets with Miss K. T. Butler's translation are taken from Anthony Blunt's "Artistic Theory in Italy."

sublime quality, of his *terribilità*, who has not stood in the Medici Chapel in Florence. This is because it is the only monument he has left which is completely and entirely by him as regards architectural and sculptural unity. Here, therefore, the quality of *design*, not really Michelangelo's strongest, seems more perfect than in the Sistine chapel.

On the other hand, the contrast between the ideal portraits of the two Mediceans, Lorenzo and Giuliano, and the reclining allegorical figures of Day and Night, Dusk and Dawn, all in various degrees of surface finish—the head of "Day" is unfinished—enhances the significance of the whole.

This hovering between pure idea and living form was expressed by Michelangelo's contemporary, the poet Giovanni Battista Strozzi, when he wrote on the "Night":

"La Notte, che tu vedi in si dolci atti
Dormire fu da un Angelo scolpita
In questo sasso, e perché dorme ha Vita
Destala se no'l credi e parleratti."

"Tis Night in deepest slumber all can see she sleeps
(for Angelo divine did give this stone a soul), and since she sleeps must live. You doubt it? Wake her, she will speak to thee."

To this Michelangelo's answer was :

"Grato m'e'l sonno e più l'esser di, sasso
Mentre che'l danno a la vergogna dura
Non veder, non sentir m'é gran ventura
Però non mi destar; deh! parla basso!"

"Ah, glad I am to sleep in stone while woe and dire disgrace rage unreproved near.

A happy chance to neither see nor hear,
So wake me not! When passing whisper low."

Parla basso! Michelangelo's exhortation is not necessary; one instinctively speaks in an awed whisper here if, indeed, one does not stand in admiration silenced. Here, more than elsewhere, Michelangelo is sublime; here one realizes, more than elsewhere, why he surpasses even the greatest of the Greeks.

"Standing before the Medicean Tombs the modern susceptibility receives perhaps the most poignant, one may almost say the most intolerable, impression to be obtained from any plastic work by the hand of man; but it is a totally different impression from that left by the Parthenon pediments, not only because the sentiment is wholly different, but because in the great Florentine's work it is so overwhelming as wholly to dominate purely natural expression, natural character, natural beauty. In the Medici Chapel the soul is exalted; in the British Museum the mind is enraptured. The object itself seems to disappear in the one case, and to reveal itself in the other."²

It could not be better said. "The soul is exalted," hence Michelangelo's sublimity. But the exaltation comes not from the perfection of the achievement, but from the titanic quality of the struggle, even as the sublime in Nature emanates from the evidence of some terrific cataclysm.

I know of no other artist whose work so powerfully resembles the sublime in nature, or, rather, to which it seems the ideal counterpart.

² I have, owing to war-time conditions, to quote from Baedeker, and thus cannot acknowledge the translations to their author, whom, no doubt, I ought to know.

² Mr. William C. Brownell (French Art) quoted by the Commentators on Vasari's lives. The "Parthenon Pediments" are, of course, the "Elgin Marbles" in the British Museum.

ART AND TEMPERAMENT—VII

His sacred persons, God or Christ, Moses or the Madonna, his Prophets and Sibyls are the embodiment of ideas, seem the reflections on the forces in nature rather than Biblical or mythological conceptions. His mind seems to belong to another world, a world which, nevertheless, he so painfully struggled to abandon in order to exchange it for the smaller heaven of dogmatic faith, looking at the end with disdain upon his art.

Michelangelo had followers and imitators; his influence was bad for reasons which he himself has stated. "An artist who cannot do good for himself," he said, "is but poorly able to make good use of the works of others."

Michelangelo is thus in truth an isolated being, as which he felt himself; and his art is sublime.

I can think of only one other who rivals him in sublimity of temper, but whose achievements in art were immeasurably beneath those of Michelangelo. Whether this man was mentally his inferior is quite another question.

The man I have in mind is our own William Blake, from whose mind and tongue Michelangelo's name seems never to have been far removed.

It is really only since the beginning of this century that his genius has been more widely recognized, his name more often mentioned in the circle of those who are interested in poetry and art. In his day he had friends and enthusiastic admirers, but the following excerpt from an article published in the *Monthly Magazine* for March 1833,⁴ that is, six years after his death, gives one an idea of the general attitude to him and his work adopted by the more sympathetic public. The article was characteristically entitled "Bits of Biography. Blake vision seer and Martin the York Minster Incendiary," a juxtaposition of names which led a writer in the *Revue Britannique* to present his subject as if Blake, like Martin, had been confined in Bedlam.

"Blake," the English article begins, "was an embodied sublimity. He held converse with Michael Angelo, yea with Moses, not in dreams, but in the placid still hours of night—alone—awake—with such powers as he possessed in their full vigour . . . He painted from spectres. I have seen several of his pictures—of men who died 'many annos dominis ago,' taken from their ghosts. The shadow of a flea once appeared to him, and he drew it."

Blake might have taken exception to the use of the word "ghosts," but otherwise this report is substantially in agreement with known facts about Blake's visions.

However, Blake's and Michelangelo's "vision" may have differed, that they were each an "embodied sublimity" few would deny.

As regards the differences. I have in the introduction to this study of temperaments endeavoured to make it clear that my categories are rough and ready, but if "the sublime" means "exalted in feeling" or "belonging to the highest regions of thought," as it does according to dictionary definition, then both Michelangelo and Blake belong incontestably to one and the same category, despite the strange bypaths into which Blake's exaltation occasionally led him.

Blake, like Michelangelo, might, I suppose, be called a "son of a poor gentleman," despite the fact that his father was a humble hosier, if he really was a descendant

of the Blakes of Somersetshire, and thus of the same family as Admiral Blake. But there was no *Magnifico* on the English throne when William Blake was born, though George III's successor founded the Royal Academy of Arts.

Of education in Michelangelo's sense Blake had little, if for no other reason than that that kind of education could simply not be had in the London of his—or any other—time.

Before he was in his "teens," however, he was already not only an artist, a visionary, and a poet, but also a shrewd critic of art. It is recorded that he haunted salerooms and printsellers' shops in order to pick up "bargains" in Old Masters, or engravings after them. Thus he "collected" Michelangelos, Raphaels and Giulio Romanos, Dürers, and Martin Heemskerks, "whereas the popular taste inclined to Guidos and the Caraccis."⁵ That he should have "seen through" the Caraccis, at any rate, is truly remarkable.

Blake became by trade apprenticeship an engraver, but for his own amusement, if one may so describe his true vocation, he made drawings, taking his subjects from English history or his own fancy. One of these early drawings was entitled *Joseph of Arimathea among the Rocks of Albion*, and it was significantly based on a design by Michelangelo—all this a characteristic anticipation of his future style—as an artist, as a poet, and as a prophet.

Into a discussion of Blake's remarkable metaphysical powers which cannot have been wholly due to hallucinations—they at any rate once saved Thomas Paine, the Rights of Man politician, from detention and probable death—we cannot enter here. Certain it is, at any rate, that they were remarkable, even though at times they seemed to descend from the sublime to the childish or even ridiculous.

On the other hand, his writings, when they are not too obscure to be fully grasped, show a penetrating intellect, as if he could see into the very heart of realities.

Blake indeed considered himself the founder of a new Gospel, a new Evangel most clearly proclaimed in his greatest book, *The Marriage of Heaven and Hell*. This to-day makes strange reading, the stranger because it seems related to a Nietzschean conception of Good and Evil, has a similar poetic and aphoristic eloquence, and lends itself to similar misinterpretation. Here are some of his sayings :

Good is the passion that obeys reason :
Evil is the active springing from energy.

Energy is the only life and is from the Body and Reason
is the bound or outward circumference of Energy.

Energy is eternal Delight.

Those who restrain desire do so because theirs is weak
enough to be restrained ; and the restraint, or reason, usurps
its place and governs the unwilling.

The road of excess leads to the palace of wisdom.

He who desires but acts not breeds pestilence.

Prudence is a rich ugly old maid courted by incapacity.

Sooner murder an infant in its cradle than nurse unacted
desires.

⁴ See correspondence in *The Times* Literary Supplement of December 15, 1927.

⁵ This and other quotations from Alfred T. Story's "William Blake."

A P O L L O

This is sufficient to show the high plane on which his intellect moved, but also the complete serenity of his mind. Here he differs most from Michelangelo's perpetual internal struggle and qualms of conscience.

As an artist, however, he is on a much lower plane of vision. He says :

"The great and golden rule of Art as well as of life is this : that the more distinct, sharp and wiry the bounding line, the more perfect the work of art ; and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism and bungling."

Such a statement makes it clear that Blake's art is not based on observation either of pictures or of nature ; it is probably a memory of what his master in engraving impressed upon him in relation to this craft. Such lines as he praises would rule out so great and so original an artist as Rembrandt altogether ; moreover, it does not even apply to his idol, Michelangelo, for though definite, Michelangelo's line is vibrant with vitality, not "wiry." As applied to life it would make life impossible, and does not therefore occur in nature.

Blake disliked drawing from the living model. Life as presented by a model artificially posed to enact an artificial part he thought "more like death—smelling of mortality." Against that one must compare Michelangelo's habit of studying *life*, not only from the living model, but even from the structure and anatomy of corpses. It is this study and the perfect knowledge so acquired that enabled Michelangelo to pose his figures often so artificially that no living person could assume such poses at all.

As a draughtsman Blake is not in the same category as Michelangelo. He deceived himself when he thought that *all* he lacked as a painter was the opportunity to cover large areas of wall-space.

On the other hand, Blake was a better *designer* than Michelangelo ; he had a greater sense of cohesion and unity. His finest achievement, *The Illustrations to the Book of Job*, contains inventions that throb, like a piece of music, with the sense of rhythm, and they would bear enlargement to mural proportions. That rhythm over large areas—as, for instance, that of the Sistine Chapel—is precisely the quality missing in Michelangelo's design.

One might, without unduly straining the meaning of the word, say that Blake's whole mental life was absorbed in music. There is even sometimes more *music* in his designs than in his poems ; at other times there seems to be more music than sense in his difficult prophetic books.

Although at the last, he, like Michelangelo, hoped for salvation through Jesus Christ, he never wavered in his love for his arts. On his deathbed he made a drawing of "The Ancient of Days," and "Just before he died his countenance became fair, his eyes brightened, and he burst out singing of the things he saw in heaven." Compare Blake's serenity with Michelangelo's

Nè pinger nè scolpir fie piu che quieti l'anima.

Perhaps Blake and Michelangelo thus represent the opposite poles of the sublime temperament in art.

We have in England one other example of the sublime in artistic temperament, one who said of himself : "I paint ideas, not objects. I paint first of all because I have something to say." That artist was George Frederick

Watts. If I do not propose to discuss his art here it is because, I will frankly confess, I mistrust my judgment. Although he has been dead almost forty years, he is still too close to us in perspective, and, like the Frenchman Puvis de Chavannes, too much in opposition to "modern" ideas. We, or at least I, cannot view his art yet with that detachment which is the prerequisite of sound judgment.

• • •

THREE CENTURIES OF LANDSCAPE DRAWING : An Exhibition held in 1940. Catalogue by N. S. Trivas, with a preface by H. N. Pratt, Director of the E. B. Crocker Art Gallery, Sacramento, California.

This very useful catalogue of the 1940 exhibition at the E. B. Crocker Art Gallery, Sacramento, is a reminder of the unlimited resources in America. The origin of the collection (bought in Germany during the Franco-Prussian War) is mysterious ; all that emerges is that Judge Crocker shipped to Sacramento more than seven hundred paintings and a large collection of old master drawings, and built a gallery to house them in 1873. In 1885 his widow gave the gallery and its contents to Sacramento. In 1936, a change in the management of the gallery brought the drawings to light, and a portion was published under the title "*Old Master Drawings of the E. B. Crocker Collection : German Masters*." In 1939, Dr. N. S. Trivas of Amsterdam came to Sacramento, and the result of his researches is given partial publication in this catalogue, which covers (as far as a single collection can) the development of landscape art in Europe from the XVIth to the XVIIIth centuries. There are a generous number of illustrations, all more or less of landscapes, with the exception of Hans Muelich's "Judgment of Paris," which, as Dr. Trivas points out, is "not at all a landscape in the modern sense of the word." There is a fine drawing of deer in a wood by Paul Potter, and a very charming Fragonard, a park scene.

HISTORY UNDER FIRE. By Cecil Beaton. With a Commentary by James Pope-Hennessy. (Batsford.)

As a tract for the times, a statement of the last winter's damage to London fabric was inevitable, and the brilliant photographs by Mr. Cecil Beaton go far to justify this venture. These are eloquent, and display tragic lighting, clever composition, and the strange vitality of wreckage and litter. The frontispiece, showing the western campanile of St. Paul's, seen through a Victorian shop-front, is perhaps the most effective, but the "main door of St. Mary the Virgin, Aldermanbury," and the broken masonry inside St. Paul's, heaped before the great Tyon gates, are also remarkable. But the commentary of Mr. Pope - Hennessy is another matter. He combines a very temperamental description of the damage to London with excursion into the picturesque past of London, and avoids clear statement of the scope and extent of the damage to a church (in the case of St. Alban's, Wood Street) by the odd plea that "looking at wreckage becomes very blurring." This record of the damage to London up to the present date does not seem an appropriate setting for what Mr. Pope - Hennessy calls the "indolent way in which one gulps and gobbles down the past," for little, bright biographies of any person associated with a London building. "Wreckage" (p. 96) is too strong a term for the damage to Dr. Johnson's house in Gough Square, and the date of Queen Anne's death is not 1715.

CHELSEA CHINA FACTORY CATALOGUES AND THE FABLE PAINTER

BY W. H. TAPP, M.C.

NICHOLAS SPRIMONT

PART II

IN the concluding paragraph of Part I of this article, which appeared in the June issue of APOLLO, it was mentioned that several facts emerged from an examination of the 1643 lots in the 1775 catalogue discovered by Mrs. Radford, and here follow some comments on them.

Only two out of the 1,643 were decorated with fable subjects, which proves the very remarkable popularity of this type of decoration, as all the many similarly

decorated articles had been absorbed directly from the depot at Chelsea.

Generally the third period of this factory has been assumed to have commenced in the year 1752, with the red anchor mark, and to have lasted until the year 1759; but this does not synchronize properly with the periods during which Sprimont was present at business from the rather frequent relapses he had from the mortal disease from which he suffered, as he became sick early in the year 1756 and did not return until after the death of Sir Everard Falkener, which occurred in November 1758.

But the examination of the catalogue shows that Lot 71 of the final day of the sale reads, "A large round Tureen, cover and dish, of an exceeding rich Blue Enamel, with gold flowers, etc."

Now all the known specimens of this colour and decoration bear the gold anchor mark and not the red, and it is evident that there must have been a certain amount of overlapping between the actual china marks and the periods as we have them defined at present.

It would probably, therefore, be better to rearrange the dates to close the red anchor period at the year 1755, but until we have seen the 1754 catalogue it will not be possible to decide when to close the raised anchor period, but I am inclined to consider that it should be 1750, with an intermediary period for 1751.

The third catalogue is dated between March 29 and April 15, 1756, and is the one discovered by Mr. Read, who had one hundred copies reproduced. This sale was also held at Mr. Ford's Rooms and consisted of 1,618 lots, and the following are the main features. Only eleven of these are decorated with fable subjects and there is no mention in any subsequent catalogue of any piece bearing this type of decoration.

There is, however, one sale of the private belongings of Mr. Robert Millwood, held by Mr. Knight on May 3, 1759, and several about the same time of a dealer named Thomas Hughes, which actually do or, it is surmised, may refer to porcelain with this decoration.

It is remarkable, however, that at the first sale held by Mr. Duesbury (after he had bought the factory) at Mr. Christie's Rooms in Pall Mall, between February 14 and February 17, 1770, which consisted of 336 lots, no less than 62 consisted of some type or other of modelled fable candlestick!

It appears, therefore, from the evidence of these two catalogues, that the early fable painter either died in 1755 or went abroad to some Continental factory to continue his art, but as there is no such porcelain bearing this type of



SECOND DAY'S SALE.

FRIDAY, May 1, 1761.

Lot

- 1 SIX small figures of different characters, for a desert
- 2 Two birds, 2 dogs, and 2 swans for ditto
- 3 Two small figures of a god and goddess
- 4 Two small ditto of haymakers
- 5 Twelve small vases with two handles for a desert
- 6 Four buffots of the seasons for ditto
- 7 A pair of birds with fruit
- 8 Four small oval baskets for a desert
- 9 Four small fig-leaves for ditto
- 10 Two fine caudle cups, covers, and plates, enamelled with fruit
- 11 Two figures of a singing shepherd and shepherdess
- 12 Two shell salts
- 13 Two aloe tubs with gold hoops
- 14 Four terms of the seasons for a desert
- 15 One honeycomb jar and two beakers, enamelled with birds
- 16 Two figures of a shepherd and shepherdess sitting, playing on different instruments of music
- 17 A pair of slave candlesticks
- 18 A pair of caudle cups, covers, and plates, pea-green ground, finely enamelled with fruit and flowers
- 19 Two fine leaves in a basket for a desert
- 20 Four small plattoes with pea-green edges, enamelled with flowers
- 21 Two vine-leaf dishes
- 22 A large oval pierced basket enamelled with fruit, and roset inside
- 23 Twelve fine desert plates pea-green ornament, enamelled with fruit
- 24 Two blossom handle baskets for a desert
- 25 Ditto
- 26 Two figures of a man and woman with birds nests
- 27 One large honeycomb basin, cover, and plate
- 28 Two figures selling ratifica

29 Two

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29 Two beautiful candle cups, covers, and plates, *crimped ground*, enriched with gold
30 Two figures of a shepherd playing on a flute, and
a shepherdess with a crown of flowers
31 Two fine baskets filled with natural flowers
32 A pair of goat candlesticks;
33 Two fine large sweetmeat baskets with pierced tops
34 Two panelled jars of the *pea-green* ground, finely
enamelled with *figures* after *Watteau*, and gilt or-
nament handles
35 Two curious orange boxes decorated with natural
flowers for a toilet
36 Two small vases with jessamine and orange flowers
37 Two basket boxes with flower'd tops for a toilet,
38 Four small Cupids for a deficit
39 Two figures of a cook and a companion
40 A very fine pair of *shepherd's bottles* of the *pea-*
green ground, curiously enamelled with *figures* after
Watteau
41 A compleat service for a *déjeuner*, containing a large
oval basket with handles, 2 large half-round com-
partments, a leaves in a basket, and 4 compotiers
with *pea-green* ornament, all finely enamelled with
fruit and *flowers*
42 Twelve fine *déjeuner* plates, gold ornament edges, and
finely enamelled with *plants*
*42 Ditto
43 Two fine large candlesticks of a *gardener* and *com-*
pionier, with basket worked nozzles and gilt orna-
ment feet
44 One fine basin, cover, and plate, of the *soie so-*
loured ground, enamelled with birds, and richly
decorated with gold
*44 Ditto
45 Six handled cups of the fine *mozarine blue* and
gold, enamelled with *figures* in compartments
46 A pair of pheasant candlesticks
47 Two large figures of a man and woman with baskelets
upon ornament gilt feet
48 A square jar of the *mozarine blue* and *gold*, finely
enamelled with *purple birds*
49 A fine compleat tea and coffee equipage, containing
12 tea cups and saucers, 6 coffee cups and saucers,
a tea pot and stand, slop basin, sugar basin, and
cream ewer, all finely enamelled with *fruit*

[9]

50 Two figures of a shepherd playing on a flute, and
a shepherdess with a garland of flowers
51 A pair of *pilgrim bottles*, of the *pea-green* ground,
finely enamelled with *figures* representing Spring
and Summer, with gold ornament handles
*51 Ditto *Athenae* and *Minerva*
52 Two very beautiful diamond' row-waggons, of the
fine *mozarine blue*, enriched with *gold*, and ena-
melled with birds
53 A compleat service for a *déjeuner*, containing a large
oval basket with roset inside, 4 strawberry com-
potiers, and 4 oval handle baskelets, all finely ena-
melled with *fruit* and birds
54 A fine pair of candlesticks of the *bear-hunting*
55 A pair of toilet ditto of a gardener and companion
56 A fine large 2 handle cup and cover of the *mozarine*
blue and *gold*, enamelled with birds
57 A fine group of a *Djoff* telling a lady's fortune un-
der a tree, upon a rich gilt ornament foot
58 Two fine large figures of a Shepherd and Shep-
herdess masked, upon rich gilt feet
59 Four fine large platiots enamelled with birds
60 Four small cabbage-leaves for a *déjeuner*
61 Two leaves in a basket for ditto
62 Two shell handle baskets enamelled with fruit
63 Ditto
64 One large *jar* of the fine *pea-green* ground, with
gilt ornament handles, decorated with fruit, and
curiously enamelled with *Chinese* groups of *figures*
and birds
*64 Ditto of the same *richness*
65 Six handled cups and saucers, *gilioisé* borders, ena-
melled with birds and gold edges
66 A *beautiful* porringer, cover, and plate, of the fine
mozarine blue and *gold*, enamelled with *birds*
67 A large 2 handled cup and cover, of the fine *moza-*
rine blue and *gold*, curiously enamelled with *figures*
68 Two very fine perfume vases, of the fine *crimped*
color ground, enriched with *gold*, and curiously
enamelled with *porcelain figures*
69 Two sweetmeat basins with pierced tops
70 A pair of fine candlesticks of the fox and dog, with
dead game, richly gilt
71 Two fine large figures of a harvest man and woman

[10]

72 A most beautiful vase and cover of the fine *crimped*
ground, richly decorated with ornament, and
groups of *gold* birds chased, curiously enamelled
with the histories of *Syphax* and the two *elders* after
Derry
73 Ditto of equal beauty, enamelled with the history
of King *David* and *Bathsheba*, after *Derry*
74 A pair of figures of a man and woman with birds nests
75 A pair of fine large figures of a *smith* and a *lady*
76 A fine figure of an English dwarf
77 Ditto of a Prussian ditto
78 A fine complete tea and coffee equipage, containing
12 tea cups and faucers, 6 coffee cups and saucers,
a tea pot and stand, slop basin, sugar basin, and
cream ewer, curiously enamelled with *flowers*
79 Four fine large octagon compotiers enamelled with
flowers
80 Two most beautiful small square jars of the *crimped*
cellored ground, enriched with gold ornament and
groups of *gold* birds finely chased, and curiously en-
amelled with the histories of *Perseus* and *Andro-*
mache, and *Hercules* and *Omphale*, after *Lemire*
81 A very magnificent urn and cover of the rare *moza-*
rine blue, enriched with groups of *gold* flow-
ers, and ornament, finely chased, and beautifully
enamelled with a *Venus* at her toilet, after *Guide*
Rhini.

10 Two

THIRD DAY'S SALE.

SATURDAY, May 2, 1761.

Lot

1 TWO small figures of haymakers
2 Two shell faulks
3 Two large and 2 small artichokes
4 Four small double leaves in fruit
5 Two figures felling ratia
6 Four small 2 handle baskets
7 Six small figures in different characters for a *déjeuner*
8 Two ditto of a god and goddess
9 Two birds with fruit

72 A

B

50 Two



[11]

10 Two birds, 2 dogs, and 2 swans, for a desert
 11 Two aloe tub boxes with gold hoops
 12 Four small 2 handle baskets, with a pierced border, for a desert
 13 Four small buffos of the Seasons for ditto
 14 Four small Cupids for ditto
 15 A pair of vases with jessamine and orange flowers
 16 A pair of basket boxes with flowered tops for a toilet
 17 A pair of orange boxes with natural flowers for a ditto
 18 Two figures of a cook and companion
 19 A pair of caudle cups, covers, and plates, enamelled with flowers
 20 Four terms of the seasons for a desert
 21 A singing Shepherd and Shepherdess
 22 Twelve small enamelled vases
 23 A pair of caudle cups, covers, and plates, or the pea-green ground finely enamelled with fruit and gold
 24 Two figures of a man and woman with birds nests
 25 Two ditto of a Shepherd playing on a flute, and a Shepherdess with a crown of flowers
 26 A pair of goat candlesticks
 27 Six handle cups and saucers, gillie borders with gold edges, enamelled with birds
 28 One fine honeycomb balon, cover, and plate
 29 Four fine large plattoes, pea-green and gold edges, enamelled with birds for a desert
 30 Two large cabbage leaves for ditto
 31 Four 12 collopped compotiers finely enamelled with natural flowers for ditto
 32 A large oval basket with handles enamelled with fruit
 33 A pair of shell handle baskets enamelled with ditto
 34 A pair of large sweetmeat balons with pierced tops
 35 Two fine figures of a Shepherd playing on the flute, and a Shepherdess with a garland of flowers
 36 A pair of baskets filled with natural flowers
 37 A curious group of Mercury and Argus finely enamelled
 38 Two toilet candlesticks with garlands of flowers
 39 Two square jars enamelled with roses on a yellow ground
 40 Two fine leaves in a basket, and 2 scollopped compotiers, enamelled with fruit and pea-green ornaments, for a desert

[12]

41 Two oval baskets with handles enamelled with birds
 42 Two ditto enamelled with fruit
 43 Four small plattoes with pea-green edges, enamelled with flowers
 44 Twelve fine *desert plates* enamelled with plants and pea-green ornament
 45 One honeycomb jar and 2 beakers, pea-green and gold ornament, and enamelled with birds
 46 A pair of fine square jars of the mazarine blue and gold, enamelled with birds
 47 A pair of caudle cups, covers, and plates, of the crimp colour ground enriched with gold
 48 A pair of Shepherd's bottles of the pea-green ground, finely enamelled with figures after Watteau, and gold ornament handles
 49 A pair of pilgrims ditto enamelled with birds
 50 Four oval compotiers, pea-green and gold ornament, finely enamelled with birds
 51 A pair of large candlesticks of a gardener and companion, with basket work nozzles upon rich gilt feet
 52 Two fine large figures of a Shepherd and Shepherdess masked
 53 Two large flower pots of the fine mazarine blue and gold, curiously enamelled with figures after Watteau, and birds in compartments
 54 Six double handle cups of the mazarine blue richly decorated with gold, and finely enamelled with figures
 55 Four small plattoes with pea-green edges enamelled with flowers, for a desert
 56 Two bloom handle baskets enamelled with fruit
 57 Ditto
 58 A most beautiful perfume vase of the fine mazarine blue, curiously enamelled with flowers, upon a very rich gold ground
 59 Two figures of a Shepherd and Shepherdess fitting, playing on different instruments
 60 A small Dutch group of gardeners
 61 A pair of sweetmeat balons with pierced tops
 62 A fine figure of an English dwarf
 63 Ditto of a Prussian ditto
 64 A beautiful complete tea and coffee equipage, containing 12 tea cups and saucers, 6 coffee cups and saucers, a tea pot and stand, slop basin, sugar basin, and cream ewer, all finely enamelled with birds and richly gilt

[13]

65 Two fine large branch candlesticks with Cupid and Flora richly gilt ornaments
 66 A beautiful large urn of the crimson colour ground finely enamelled with a Dutch cover/jar after J. Steel, and enriched with gold
 67 Ditto card players, after Both
 68 A pair of caudle cups, covers, and plates, enamelled with fruit
 69 One magnificent perfume vase and cover of the fine mazarine blue and gold pictureque ornament, curiously enamelled with figures after Teniers
 70 Ditto of the same beauty and magnificence
 71 One large oval double handle basket, enamelled with fruit, for a desert
 72 Four 6 leaf compotiers for ditto
 72-A curious group of the 4 seasons under a tree, finely enamelled
 73 Four small plattoes, enamelled with birds, and gold edges
 74 Two grand figures of Jupiter and Juno, decorated with proper emblems, sitting in their triumphal cars
 75 A pair of toilet candlesticks of a gardener and companion
 76 A most beautiful and superb high vase of the fine mazarine blue, richly decorated with groups of large gold birds very curiously chased
 76-Ditto of the same beauty
 77 Twelve fine *desert plates* enamelled with green land-scapes and gold edges
 78 Two fine high collopped bottles of the pea-green ground, finely enamelled with birds and gilt handles
 79 Six 2 handle cups and saucers, gillie borders, enamelled with fruit
 80 A most magnificent group of a MADONA and Jesus, curiously enamelled, upon a pedestal of the fine mazarine blue enriched with gold.

FOURTH DAY: SALE.

MONDAY, May 4, 1761.

Lot

1 A pair of birds with fruit
2 Four buttons of the faisons
3 Four small 2 handle baskets for a dessert
4 Two figures of a god and goddess
5 Two shell salts
6 Twelve small enamelled vases
7 Two birds, 2 dogs, and 2 swans, for a dessert
8 Four terms of the faisons, for ditto
9 Four small fig leaves, for ditto
10 A pair of candle cups, covers, and plates, enamelled with fruit
11 Two figures of a piping Shepherd and Shepherdess, with a crown of flowers
12 Six fine small figures in different characters, for a dessert
13 Four oval baskets with pierced borders
14 Two arrichokes
15 Two small figures of haymakers
16 Two leaves, in a basket
17 Four oval 12 scollopped compotiers enamelled with fruit
18 One honeycomb jar and 2 beakers, pea-green ornamented, enamelled with birds
19 Two figures of a piping Shepherd and Shepherdess
20 Two ditto of a man and a woman with birds nests
21 Two ditto of a cook spinning a fowl, and companion
22 A fine complete service for a *déter*, containing a large oval basket with roset initial, and gold *étoiles*, 12 fine vine leaf dishes, 2 large oval 12 scollopped compotiers, and 4 fig leaves, all finely enamelled with fruit and flowers
23 Two figures of a piping Shepherd and Shepherdess
24 Two fine baskets filled with natural flowers
25 A pair of Shepherd's bottles of the *pea green* ground, finely enamelled with figures, after *L'attout*, and *Friderick*

25 Two

lt

26 Two candle cups, covers, and plates, *pea-green* ground, curiously enamelled with *fruits* and *gold*
27 A pair of goat candlesticks
28 Four small cabbage leaves for a dessert
29 Four small bacon with pierced tops
30 A fine complete tea and coffee equipage, containing 12 tea cups and saucers, 6 coffee cups and saucers, a tea pot and stand, sugar basin, sugar basin, and cream ewer, all finely enamelled with *fruits*
31 Two small figures of haymakers
32 A pair of fine candlesticks, *pear handles*
33 A small curious group of *Merry and Bright*
34 Very fine pair of *pilgrim* bottles, *pea-green* and *gold*, curiously enamelled with figures, after *Watteau*
35 One large handle cup and cover of the *marquise bleue*, enriched with *gold* and *faunes*
36 Four small platters enamelled with birds
37 One pair of vases filled with *jeffianine* and orange flowers
38 Two basket houses with flowered tops for a toilet
39 Four large Cupids for a *déter*
40 Two fine pannied jar of the *pea-green* ground, curiously enamelled with figures, after *Teniers*, and *gold* ornament handles
41 A complete service for a *déter*, containing one large oval pierced basket, 2 large half round compotiers, 2 oval ditto, and four 12 scolloped ditto, enamelled with *fruits*, birds, and *faunes*
42 A pair of candle cups, covers, and plates, *crimion* ground enriched with *gold*
43 Two large figures with baskets
44 Two large 2 branch candlesticks, with Cupid and Flora, richly gilt
45 Six handle cups, flat bottomed, of the *marquise bleue* and *gold*, enamelled with figures, &c. after *Berg*-*ham*, in compartments
46 Ditto
47 Two fine large figures of a sportsman and lady
48 Two figures of a cook and companion
49 Two ditto of a shepherd playing on the flute, and a shepherdess with a garland of flowers

50 A

50 A fine porringar, cover and plate of the *marquise bleue* and *gold*, enamelled with figures
51 Two fine high square *porporis* of the delicate *pea-green* and *gold*, enamelled with *birds*
52 Four terms of the faisons for a dessert
53 Four square compotier, enamelled with fruit
54 A singing Shepherd and Shepherdess
55 A pair of pheasant candlesticks
56 Two fine groups of *Pyramus* and *Thisbe*, and the death of *Alcestis*
57 Four oval 12 scolloped compotier, enamelled with fruit for a dessert
58 Four small double leaves, enamelled for ditto
59 Two fine *cabinet* cups, curiously enamelled with *flowers*, upon a rich *gold* ground
60 Two beautiful square jars of the *marquise bleue*, enriched with *gold*, and finely enamelled with *birds*
61 Two figures of a god and goddess
62 Four butos of the faasons
63 A beautiful and compleat *tee* and *coffee* equipage, containing 12 tea cups and saucers, *faunes*, *flora*, *sheep*, *sheep*, *bacon*, *bacon*, *cream* ewer, on the *marquise bleue* ground, finely enamelled with *flowers*, and enriched with *gold*
64 A honeycomb basin, cover, and plate, finely enamelled, and *gold* edges
65 A pair of candlesticks, a *tee-pot* and *stand*, *sheep*, *sheep*, *bacon*, *bacon*, *cream* ewer, on the *marquise bleue* ground, finely enamelled with *flowers*, and enriched with *gold*
66 One fine porringar, cover, and plate, of the *coffee* ground, curiously enamelled with *fruit* and *birds*, and enriched with *gold*
67 Ditto
68 Two very curious *déter* plates, finely enamelled with figures after *Teniers*, and enriched with *gold* with a most beautiful border
69 Twelve ditto of the same *beauty* and *perfection*
70 Two leaves in a basket, and two scolloped saucers, enriched with *flowers*
71 An extreme beautiful large *ara* of the *orange-color* ground, finely ornamented with groups of *gold* *birds* *choiced*, and curiously enamelled with *Diane* and her *ymphs*, after *Couppelle*
72 Two ditto of the same *marquise bleue*, enamelled with *Silene* and *Fauve*, the other *Bacchus* and *friends*, after *Ditto*,
73 Two

17-12-0
8-15-6
16-16-0
17-7-6
14-0-0

CHELSEA CHINA FACTORY CATALOGUES AND THE FABLE PAINTER

decoration immediately after 1755 nor for a very considerable space of years subsequently and then by an entirely different "hand," every particle of evidence goes to support the theory that he did die either at Chelsea itself in that year, or somewhere in the vicinity.

It is known also that in the year 1769 Duesbury employed two new "modellers" directly from Tournai, and consequently there is a very strong indication that both the original fable painter and the modellers came from that city.

There is a type of porcelain appearing in both these two catalogues which, as we know it to-day, bears no mark at all! The author believes that the absence of a mark indicates that under stress of business Sprimont had force to farm out quite a considerable amount of his porcelain to be decorated by the outside enamellers, but in a manner prescribed by him.

There are in the 1756 catalogue a very considerable number of specimens which we know as being marked with the gold anchor—not by any means in the majority, but sufficient to show that the earlier or red anchor pieces were being rapidly superseded.

The fourth and newly-found catalogue is that now in the author's possession, and came forward at a sale held recently amongst a miscellaneous parcel, and is not absolutely complete.

This fourth catalogue is of a sale held by Mr. Burnsall in Charles Street, Mayfair, between the dates April 30 and May 5, 1761.

There are in all approximately five hundred lots, principally remarkable for the first appearance of specimens, decorated after various masters, by John Donaldson; the first appearance of the "pea-green" ground colour—this was first notified in the *Public Advertiser*, March 17, 1759, and that there is only one lot with the "yellow" ground colour, testifying to its great rarity. "Mazarine blue" ground colour has twenty-four lots assigned to it. Bird and fruit painting predominate over flowers, there are forty-two painted figure subjects, only four "plants," and only one "green landscape."

This latter is presumed to have been painted at the James Giles atelier, and consequently we can date the commencement of his activities as a porcelain enameller at least as early as the year 1760.

Of models there are one hundred and twenty-eight including three "Cook and Companion" which have been attributed to John Bacon, but as he was apprenticed to Messrs. Coades' Artificial Stone Works on June 7, 1755, and does not appear to have left them before 1762, this attribution may be incorrect.

There are also four models of Cupids, six of birds, and six of dwarfs. Of miscellaneous modelled pieces one hundred and thirty are mentioned, mostly for table use.

The National Art Collections' Fund, to which the Nation owes so much, not only for its assistance in adding to its collections but for directing that assistance to the purchase of the most historical and beautiful specimens, no matter in what particular branch of Art, is now well on the way to completing its thirteen hundredth purchase by some recently made acquisitions from the sale of Chelsea porcelain ordered by Dr. and Mrs. Bellamy Gardner of their world-famed collection.

These purchases were made on behalf of the Fitzwilliam Museum, Cambridge, and included a small series of articles manufactured from the design of similar tea services in silver and in which some examples had the bases "let in"—a feature of early manufacture.

Of somewhat later date there was a pair of small pear-shaped vases of the red anchor period, enamelled with compositions from the Aesop Fables by O'Neale and illustrated in his biography, Fig. 51, recently published.

These vases are of more than ordinary interest because they formed part of a garniture offered for sale by Mr. Ford, Lot 86, on Wednesday, April 7, 1756.

There is one complete garniture preserved at the Liverpool Municipal Museum.

Finally, Lot 75, Thursday, April 30, 1761, represents a type decorated on a ground of gold, and each day's catalogue records specimens on the claret ground both representative of articles purchased for the Fitzwilliam Museum.

Perhaps five other specimens deserve special mention.

Lot 14. 1st day's sale. A similar set fetched £250 at the Bellamy Gardner sale.

Lot 58. 1st day's sale. A clock of this type is represented in the Royal collection at Buckingham Palace.

Lot 52. 2nd day's sale refers to "Row-Waggons." A type of sauceboat on wheels for convenience in moving at the table, which is excessively rare on this blue ground decorated with chased gold birds by that master of the art of gilding referred to in the Chelsea accounts as "JINKS."

Lot 67. 3rd day's sale. This magnificent rose-coloured vase, decorated by John Donaldson, after Jan Both, of Utrecht, was for many years in the collection of Mr. Frank Stonor.

Lot 80. 3rd day's sale. This magnificent group was illustrated in the APOLLO of April 1938, in a short biography of Joseph Willem, and is now generally referred to as "The Pieta."

Readers will notice that some of the original prices made at this sale were recorded in pencil against the lot numbers and are still legible, and it is interesting to see what a magnificent investment every single one of these purchases would have been if preserved to the family to this day.

Lot 44. 1st day's sale. The Author disposed of a pair of 17.6 these figures, immediately before the outbreak of war (not the best time for high prices!) for £80.

Lot 53. 1st day's sale. A single figure of this type, not in £2 15 0 candlestick form, fetched no less than £190 at the Bellamy Gardner sale, this June.

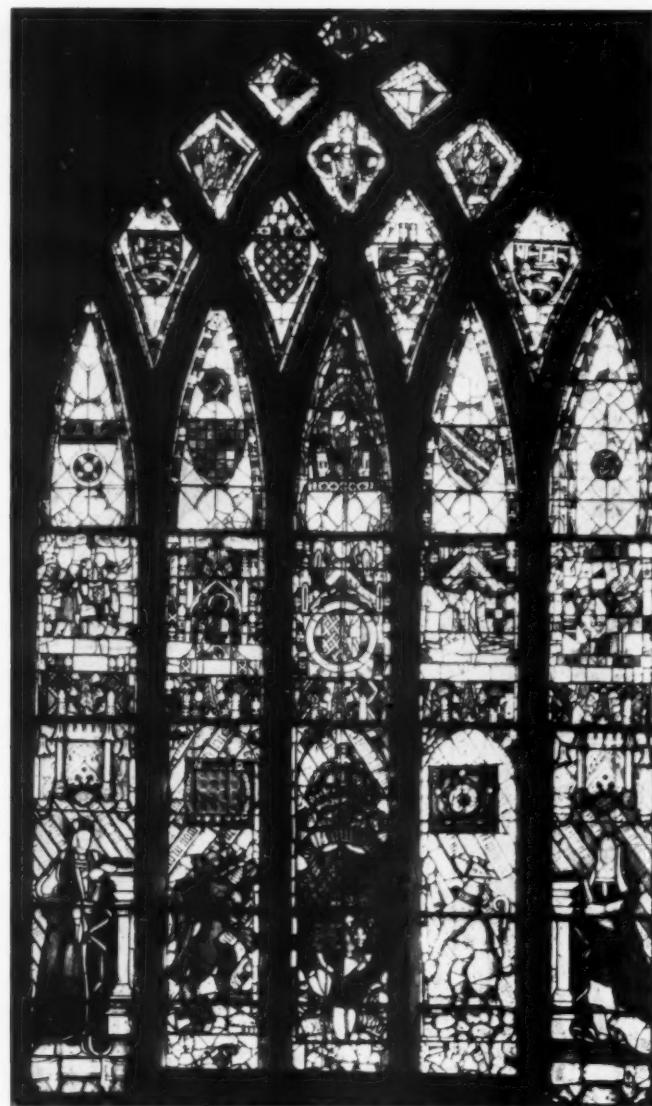
There is no doubt that these catalogues are an immense source of knowledge and interest to us all. There are constant references to Shepherds Bottles and other articles on a pea green ground, known far more frequently to us on a blue ground.

There are numerous lots referred to certain well known Dutch and French artists whose work we now know was copied on to this Chelsea porcelain by such eminent decorators as O'Neale, Donaldson, Duvivier, Walker, Elliot, and Askew.

Sprimont certainly knew how to choose the artists for his work, and returning to Chelsea late in the year 1756 he carried on without any further relapse until the spring of 1762, when, as we have already recorded, he retired to Richmond.

THE OLD GLASS IN STANFORD-ON-AVON CHURCH

BY H. T. KIRBY



THE BEAUTIFUL EAST WINDOW. The original glass was restored to the lower panels in 1932

THE little Northamptonshire church of Stanford-on-Avon has been unfortunate in the notice its valuable glass has received at the hands of the county historians. Baker, alas, had to cease publication before he reached the "Hundred of Guilsborough," in

which Stanford is situated, whilst Bridges dismisses it with the brief statement that "in many of the windows are portraits of several saints, with their names, and some imperfect inscriptions in Gothic characters." Fortunately, Winston made a partial, but expert, survey in

THE OLD GLASS IN STANFORD-ON-AVON CHURCH



PANELS OF A WINDOW IN THE CHANCEL. St. Peter on left with two unnamed companions on his right

1899, and Treen (a local writer) added some useful information in 1909, through the medium of his unfinished "Antiquities of the Vicinity of Rugby." Even when all these contributions are considered—besides others of slighter texture—it must be apparent that the glass has never received the attention it so richly merits. This neglect is singular when it is considered that few villages can boast, as does Stanford, of old glass in not one, but *all*, of its windows. (See note at end.)

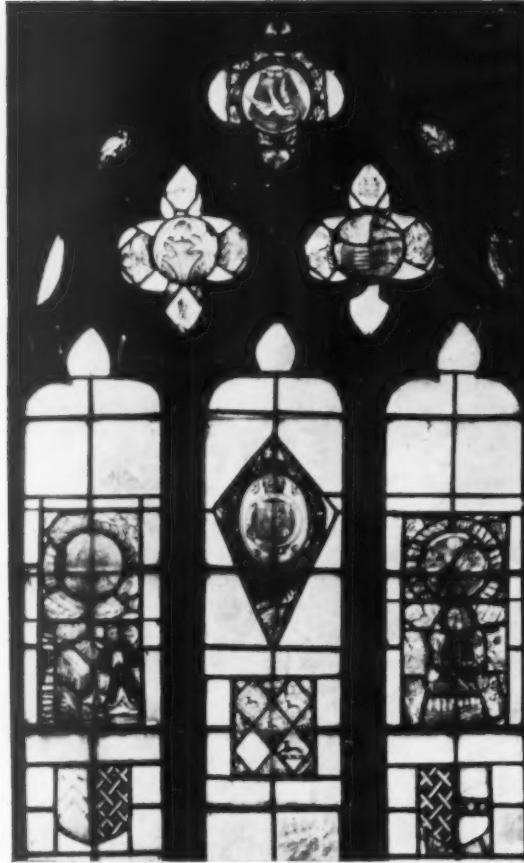
Of the full series of thirteen windows, that at the east end contains at once the best and the earliest glass. The window itself is of a style not uncommon in the Decorated period, in which the mullions, by simple intersection and without any elaboration, produce tracery lights of diamond shape.

In age the glass dates from the top downwards, and ranges from the XIVth to the XVIth centuries. Because of the very strict limitation of pages imposed by war conditions, the smaller lights will be ignored and the heraldic shields dealt with. The first group of four, reading from left to right, display, in three cases, the lions (leopards, if you will) of England, and in the fourth the French fleur-de-lys. By the labels these are thought to represent Edward Prince of Wales; Edward II; and Thomas Brotherton, Earl of Norfolk. Isabella, the consort of Edward II, is doubtless indicated by the French shield. Below these arms appear others of somewhat larger size, but unfortunately incomplete. From left to right they probably are: Lord Wake, though only the torteauxes in chief and one bar remains; De Warrenne; and Humphrey de Bohun, Earl of Hereford. The fourth space is now vacant, but Winston is inclined to think that it once displayed the triple chevrons of the powerful De Clares. It will be noticed that all the families concerned are connected, in slight or close degree, with each other. To the student of heraldry the lions in the English arms will be a source of delight, since they are of that lithe, lean kind which, apart from being most decorative, fill the allotted space so adequately.

Below these shields, on a broad band stretching across the window, are groups of kneeling figures. To distinguish them all is now impossible, but by the familiar "fretty" of the tabards they are clearly members of the Cave family. In the centre of this belt of colour is a coat of arms. This shows Cave impaling the quartered coat of Danvers, and represents Sir Thomas Cave, the purchaser of the manor of Stanford, and his wife, Elizabeth Danvers.

Winston records that, in his day, the lower half of the five main lights was obscured by masonry. Later, this was cleared away and plain glass substituted. But in 1932 a sudden transformation took place. Some old glass, which had long lain neglected in a box in the Hall near by, was examined. Further, when taken into the church, it was found to exactly fit the vacant spaces in the window. The subject is entirely regal (as all the windows more or less is) and consists of two figures with the Royal Arms between. The Arms (France and England, quarterly) are surmounted by a bowed crown, and have as supporters a lion and a greyhound. Above the latter is a Tudor rose, whilst the lion ramps under a portcullis. The figures are those of Henry VII and his consort, Elizabeth. Both are excellently drawn, and the deep ruby of their robes quite floods the window. Not the least interesting feature is the border of the main lights. This alternates between natural foliage and "covered cups." The latter much resemble a modern egg cup, and were once very popular as a heraldic charge. There is much to examine in the canopy work, too, but space will not permit. Much leisure and binoculars are required to examine this glass properly.

Four other windows are in the chancel, and, inasmuch as they all display single figures in the principal lights, are related. Dating from the XIVth century, the familiar "S" posture of the bodies will be noted, but owing to age and encrustation the glass itself is now nearly opaque. In the illustration shown, St. Peter can be seen on the left with two unnamed companions to his right. Other

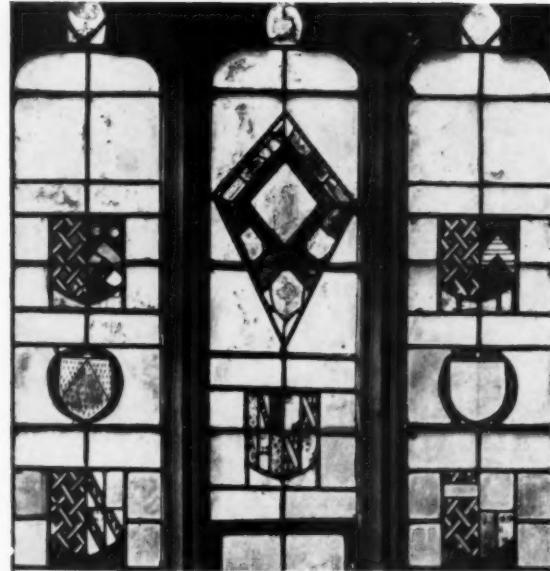


WESTERNMOST WINDOW OF SOUTH AISLE
In the topmost tracery light is a beautifully executed drawing of a bird

glass is fragmentary, but in one of the tracery lights there is—in a roundel—a skeleton. This, it has been suggested, forms part of a "Dance of Death" series. However, since there is no attendant human figure, this is improbable.

Some of the best glass in the nave is that in the windows at the east end of the north and south aisles respectively. That in the north aisle is familiar, since it includes the charming study of St. Anne teaching the Virgin. This has been reproduced in several textbooks, and Winston himself copied it in colour. Unfortunately it has lost much in beauty since that date. Its companion in the south aisle displays two figures in fair preservation, and in the head of three of the canopies are good studies of birds. Like its neighbour across the nave, a "Christ Crucified" forms the central theme.

In the nave are six other windows, three on each side. Those chosen for reproduction include one at the west end of the south aisle and one in the centre of the north aisle. That on the south side contains a tonsured figure on the left, balanced on the right by a bare-headed man in armour. Both are kneeling. In the centre are the Royal Arms, whilst just below are several varieties of the Cave crest. This, "Garde" or "Gardez" is an



CENTRE WINDOW OF NORTH AISLE, mainly heraldic.
The familiar "fretting" of the Cave coat is very apparent

obvious play on the family name. The name St. John, which can just be discerned, indicates the connexion with the family by marriage. In the topmost tracery light is a beautifully executed drawing of a bird, and below this, to the right, is a tiny gilded cage. A barrel near by is said to represent "plenty," but actually would seem to indicate a punning rebus on some name ending in "tun." The arms below are those of Tanfield impaling Cave, and Cave impaling Feilding.

Last to be described is the centre window of the north aisle. This, mainly heraldic, contains, amongst others, Cave impaling Smith, and the same coat impaling Throckmorton. The shield displaying so many quarterings is Cave (quarterly of six) impaling the quartered coat of Croft of Croft Castle. At the head of the central light a rabbit can be seen poking out an inquiring head.

These few remarks do not pretend to do full justice to the windows mentioned, and many more have to pass unnoticed altogether. But if they serve to induce any pilgrim to visit this lovely little church they will not have been altogether wasted. Nor, to be fair, is glass the only attraction offered. There are monuments in plenty; excellent woodwork in pew and wainscot, and a display of hatchments numbering nearly a score. Best of all, perhaps, is the fact that the building stands almost solitary in a simple unspoiled countryside. It is, in fact, companioned only by a black-and-white cottage, and—behind the tall elms—the ancient home of the Caves.

NOTE. It has since been discovered that Mr. F. S. Eden contributed an article on Stanford to Vol. III (No. 4), of the Journal of the BRITISH SOCIETY OF MASTER GLASS-PAINTERS. Only one illustration, however, is given, and the matter was written before the restoration of the east window.

THE MOOR PARK TAPESTRY SUITE OF FURNITURE BY ROBERT ADAM

BY FISKE KIMBALL

THE Philadelphia Museum by a recent generous bequest by Mr. Alma V. Lorimer came into the possession of the celebrated suite of Furniture designed by Robert Adam for Sir Lawrence Dundas of Moor Park in Hertfordshire, about 1766, and we are indebted to the authorities of the Museum for the use of the following historical survey which American and English readers of APOLLO will read with equal interest.

The suite is notable not only for its great beauty and magnificence, but even more for its exceptional historic importance in the relations of French and English decorative art of the XVIIIth century.

Robert Adam, the great pioneer of neo-classicism in European architecture of the later XVIIIth century, took unusual responsibility also for the design of decorative accessories of his buildings, to insure a harmonious ensemble. Not only did he, first alone, later in partnership with his brother James, design many of the greatest houses of England, together with many public buildings, but made also designs for their furniture, hangings, and carpets.

Among his earlier clients was Sir Lawrence Dundas, a Scotsman, made a Baronet in 1762, who acquired in 1763 from Lord Anson the great estate of Moor Park in Hertfordshire, with its magnificent classic house by Leoni. Dundas at once undertook improvements, from designs by Adam, particularly in the decorations and furnishings. Indeed, by August, 1763, according to a contemporary letter,¹ he had ordered from Norman of Whitehall furniture to the great amount of £10,000. This will have included also things for his town house, 19 Arlington Street, which Adam was enlarging for him at the same time. Some of this furniture was selected from stock, but the major pieces were doubtless made by Norman from Adam's drawings, several of which are preserved at the Soane Museum. Among those billed in 1764 were some surviving sofas and sofa-chairs with very rich frames carved with anthemion and covered with damask, still somewhat in the style of William Kent.

A slightly later order for Moor Park, in a more advanced style, was that for the suite of furniture now given to the Museum. This was to accompany a suite of tapestries, and thus was itself to be covered with tapestry, woven to match. Adam himself must have prepared a design for tapestries at Moor Park, for in his bill of March 3, 1766, against Dundas, we find an item, apparently supplied in 1765 :

To a Section of the Gallery Design for Tapestry	£	s.	d.
and part of the Border at Large—			
(Sent to Lady Dundas at Spau)	7 7 0

This particular design, to be sure, was not the one finally adopted for the tapestries, which, as we shall see, were adapted from a pre-existing model.

¹ Arthur Bolton : "The Architecture of Robert and James Adam," 2 vols., 1922, II, 299.

For making such tapestries and tapestry covers, worthy of the magnificence of the house, Robert Adam very naturally turned to his fellow-Scotsman, James (Jacques) Neilson, who had been since 1751 sole *Entrepreneur de basse-lisse* at the Gobelins in Paris, and who had secured for it many British clients. The tapestries themselves were to be of the type designed by Boucher, Director of the Gobelins since 1755, with medallions after paintings of 1762-1764 by Boucher, and with rich borders of flowers painted by Maurice Jacques in 1762-1765.² The first tapestries executed from these cartoons, on a rose background, were for noble English clients of Adam, the Earl of Coventry at Croome (shipment begun in 1765 or 1766), and for William Weddell of Newby (mentioned as ready for shipment in a letter of July 1767). Lady Dundas, however, ordered hers to be woven on a grey background, the only set so executed. Four letters of Neilson are preserved³, ranging in date from January 19, 1767, to July 3, 1769, the first of which refers to the tapestries as already undertaken, the last to all work as entirely completed—enclosing the final bill. The tapestries themselves conform to a new version of the cartoons by Jacques, specially executed in 1766.

From about 1750 the Gobelins, contrary to its general practice previously, had undertaken the making also of tapestries for furniture: sofas, chairs, and screens. One of the most admired of such suites was that with flowers from cartoons painted in 1760-1767 by Louis Tessier after models by Maurice Jacques. All the patterns were varied, and, when the Gobelins supplied tapestries for even so large a set as twelve arm-chairs in a single order, all had different bouquets and ribbons. Eleven sets are known to have been woven from these cartoons, between 1768 and 1787, for royal and noble personages who included the Emperor of Austria, the King of Sweden, the Duc de la Rochefoucauld, the Duke of Portland, the Earl of Coventry, and Richard Weddell. Several of the earlier of these sets were on rose backgrounds; one on mauve; later one was woven on a yellow background. Those for Dundas, themselves among the earlier examples, were on a grey background to match his tapestries. They thus were, and remain, unique.

Of the eleven sets of tapestry covers mentioned, six were known to survive in 1907: those for the Crown of Sweden, the Duc de la Rochefoucauld, and the four English purchasers. Neilson's basic bill against Dundas, May 1769, mentions six arm-chairs, two sofas, and a "Nouvel Ecran," and, at the end, adds two "banquettes." Evidently additional items were still being ordered, for the Dundas set, as preserved in 1934 at 19 Arlington Street, included two sofas, ten arm-chairs, two benches, two foot-stools, and four fire-screens.

² Maurice Fenaille : "Etat générale des tapisseries de la manufacture des Gobelins", IV, 1907, 225-300.

³ Published in full in Christie's sale catalogue : "Tapestry, Furniture and Porcelain . . . of . . . the Marquess of Zetland," April 26, 1934.



SETTEE OF THE MOOR PARK SUITE, 1766
Courtesy of the Philadelphia Museum of Art, Philadelphia

It is, however, not the coverings of these pieces, superb as they are, but the frames, which are of greatest importance in the history of art, since they antedate any corresponding French works. Contrary to the supposition formerly prevailing, that the Adam style in England was derived from the Louis XVI in France, we have demonstrated that the first decorations of Adam preceded the corresponding works in France by a score of years, that his first designs for furniture anticipated similar French designs by a decade or more, and that these English decorations and furnishings were directly influential in the genesis of the Louis XVI style in France.⁴ It was, moreover, precisely the designs for the Moor Park furniture which were among the very first examples to make known the Adam style in France.

The most characteristic elements of Louis XVI decoration were the classical *grotteschi* or arabesques, in relief or painted, as we see them at Bagatelle or in the apartments of the King and Queen at Versailles and Fontainebleau. Such classical arabesques, revived in the Renaissance by Raphael and largely employed in France during the XVIIth century, had been abandoned under Louis XV. Priority in their new adoption in the later XVIIIth century belongs without doubt to Robert Adam, who had given them particular attention in his Roman years (1754-1757). By 1758 he was back in England. At Shardeloes (1759-1761), in the drawing-room at Bowood (1763), in the music-room at Harewood (1765), the rooms at Lansdowne House (1765-1768), the eating-room at Osterley (1767), his modelled and painted stuccoes are inspired directly by those of the Appian tombs, of Raphael and Vignola. By contrast, in France we look in vain for any decorations of the sort before the engraved publication of Adam's "Works" in 1773-1778. The earliest of the

characteristic Louis XVI decorations, marked by the classical arabesques which can be dated⁵, is at Bagatelle, executed in 1777. The library of Marie Antoinette at Versailles was decorated in 1779-1780, the Mérédienne in 1781, the Cabinet doré in 1783, the boudoir at Fontainebleau the same year. The apartments of the King at Versailles did not follow until 1788-1789. In the beautiful room from the Hôtel Letellier in the rue Royale, now in the Philadelphia Museum of Art as a gift of the late Mrs. Hamilton Rice, the panelling, with its classical reliefs of plaster, was placed on the very eve of the fall of the Bastille.⁶

In furniture of the neo-classic type Adam gave England a similar priority. Already for Shardeloes he designed a pair of mirrors and console tables with the geometrical lines, the fluted legs, the rosettes, the festoons of bell-flower husks, which were to be major elements in his repertoire, banishing the curvature, the *rocaille* ornaments of the Louis XV and the Chippendale. The new style is fully formed in the designs for mirrors for Lansdowne House, dated 1765. For the drawing-room and gallery at Syon, the Adam furniture was designed and executed about 1765-1769. At Nostell are hall chairs with an oval back and rosette for which Adam's drawing, dated 1766, is preserved, as well as lyre-backed chairs, afterwards so popular in France, billed in June 1768. Only some years later came the development of furniture of similar style in France. Not until after 1770, when the first English engraved plates of such designs⁷ were available, did straight fluted legs and other English features

⁴ Kimball: "Les influences anglaises dans la formation du style Louis XVI," in "Gazette des Beaux-Arts," VIe période, 5:29-44, 231-255. January and April, 1931.

⁵ Cf. the Museum "Bulletin," No. 150 (November 1932).

⁶ Matthew Lock's "New Book of Pier Frames, Ovals, Girandoles, Tables, etc.," 1769.

THE MOOR PARK TAPESTRY SUITE OF FURNITURE



ARMCHAIRS and a FIRE-SCREEN of the Moor Park Suite
Courtesy of the Philadelphia Museum of Art, Philadelphia

begin to appear there. The first is the *armoire* made for the marriage of Marie Antoinette to the Dauphin in 1770 from a design by Bellanger, who had previously been in England. In 1771 Riesener made the little table now at the Petit Trianon which has been called the first "definite affirmation of a change of style" in his work. Only the furniture made for the salon of Madame du Barry at Louveciennes, thus surely after 1771, preserved by the Berlin Museum, attained a full Louis XVI character before his accession in 1774.

Among the earlier of Adam's designs for furniture were those for Sir Lawrence Dundas, beginning, as we have seen, in 1763. They included, among many others, tapered square pedestals, a very fine console table with legs of similar character, which still survive. Most notable of all, however, were the frames for the tapestry suite for Moor Park. The sofas and arm-chairs have oval backs, the stools have scrolled ends, and all these pieces have the seat-frames fluted, the legs square and tapered, with rosettes in a necking, and guilloche ornaments on legs, back, and arms. No frames with oval backs and straight legs had hitherto been known in France; the designs must have come as a revelation. Indeed the type of legs here employed by Adam was indeed scarcely adopted in France until toward 1789.⁸

Moor Park was sold in 1784, the tapestries and furniture being then removed to 19 Arlington Street. Here, except for a period at Aske Hall, Richmond, a country seat of the family, they remained until 1934, when they were sold by the Marquess of Zetland, descendant of Sir Lawrence Dundas. The sale, which included the documents concerning the works, took place at Christie's on April 26 of that year. The immense suite of tapestry furniture was divided into six lots, of which Mr. George Horace Lorimer was successful in securing three, com-

prising eleven pieces: a sofa, six arm-chairs, two seats, and two fire-screens.⁹ They have since formed part of the distinguished collection of English furniture at "Belgraeme," Wyncote, the home of Mr. and Mrs. Lorimer until their death.

In the Philadelphia Museum the Adam furniture will ultimately be installed to furnish the exactly contemporary Adam drawing-room from Lansdowne House, Berkeley Square, removed when the front of the house was cut back in 1930. This was given to the Museum in 1940 by Mr. and Mrs. Graeme Lorimer, and is now in course of erection. Meanwhile the Moor Park suite is on display in a neighbouring room of slightly earlier date from Sutton Scarsdale, the last one of the Museum's rooms from that equally distinguished house.

⁸ Some of the other pieces were acquired by Mr. Launcelot Hugh Smith of Mount Clare, Roehampton, England. Cf. "Country Life" (London) 77:120. Feb. 2, 1935.

FRONT COVER

The Picture by Sir Joshua Reynolds, P.R.A., appearing on the Cover of this issue is a portrait of Sir William Lee, Bart., known as Edward Dyke Lee, Esq., Hartwell. The picture was painted in 1759, and the colouring of the portrait is very attractive, and has a touch of Van Dyck's work. Apparently the family appealed to Sir Joshua, as Lady Lee was painted in 1765, her picture being engraved by Edward Fisher and James Watson in 1766. Mrs. William Lee, another member, was painted in 1767, and a Miss Anne Lee, no doubt a daughter, and who married a Mr. Venables Vernon, was painted by Reynolds, but believed from a work by Hudson, who was Reynolds' Art Master and a great Portrait Painter. The size is thirty by twenty-four inches, and is a most attractive work.¹

⁹ H. Clouzot: "Les meubles du XVIII^e siècle," 1922, 4, 11.

¹ From Sir Walter Armstrong's "Sir Joshua Reynolds."

CORRESPONDENCE

The Editor,
APOLLO Magazine.

Dear Sir,

The page of fulminations, which appears in your June issue, against my article on *The Reputation of English Art*, seems to require some reply, especially as both your correspondents misrepresent my views and motives. I cannot set out a full answer to all the objections which they raise, or follow all their red herrings, but will confine myself to a few main points.

I am genuinely gratified that Mr. Farthing concedes my main contention "a certain amount of validity," and in fact adduces the further interesting evidence in connection with Vanbrugh's letters, in support of it. His objections, and those of Mr. Haynes, it is clear, arise from their fear that the entire principle of private ownership of works of art is attacked. My second article, on *A National Register*, will perhaps have made it plain that what I advocate is not the abolition of private collecting, but merely some measures of control overworks of art in private possession. The "one law for the rich and another for the poor" argument thus rests on a misapprehension of my intentions, likewise the reference to "Tvorchesvo" and the attribution to me of the sentiment that "The private collector must be liquidated." That is not my view. I could not, had I any wish to, deny that the nation receives inestimable benefits from private collectors; nor would I maintain that unintelligent state control, or unintelligent propaganda, are desirable. If it is necessary to mention an example of intelligent cultural propaganda, perhaps I might refer to the Veronese, Medici and Leonardo da Vinci exhibitions recently arranged by the Italian government. State control of works of art may conceivably have its drawbacks, but the two illustrations chosen by Mr. Farthing actually provide support for my views. It was precisely the failure of the Commonwealth parliament to recognize Charles I's collection as a national asset in a cultural, and not merely in a commercial sense, their failure to think of it as anything more than a private collection, that led to the ever-to-be-regretted decision to sell. With regard to the Turners, I would make two points: firstly, they were, after all, not sold; secondly, it might have been a good thing if a few of them had been, since this greatest of all landscape painters is very inadequately represented in public galleries abroad, and while London retains such a very large proportion of his best work, it remains extremely difficult, if not impossible, even given the willingness, for them to make good the omission. Better far, however, than a sale, would be the presentation to a few friendly governments, beginning with the U.S.A., of some of our Turners. What a splendid gesture towards the new National Gallery at Washington to present to it, in token of British cultural achievement, and on behalf of the nation, shall we say "*Rain, Steam and Speed*"! I notice, moreover, that Mr. Farthing's argument implies the assumption that the failure of the state to retain ownership in both his instances was or would be a "drawback."

Mr. Farthing's last paragraph, in which he tries his lance at me personally rather than at the arguments I put forward, is perhaps the most revealing. If I have not the itch to possess, he argues, I must regard works of art with an "aloof, academic interest," "merely as fodder for the art-historian." I must deny both the inference and the factual basis of it. I am happy to correct the evidently false impression with which I left him on a former occasion, and to assure him that the element of personal pleasure in art is vastly important to me. But the itch to possess is by no means a necessary or a universal, but a selfish and deplorable concomitant of such pleasure, which aims at putting the object in the position of a jealously guarded member of a harem, to be enjoyed only by the fortunate master. Do the masterpieces of the galleries give Mr. Farthing no pleasure because he does not own them? For myself, I have no funds available for such a purpose, but largely owing to the generosity of the artists themselves and of others, I am fortunate enough to possess paintings or drawings by Ben Nicholson, Sir George Beaumont, David Cox, Thomas Carr, Hans Erni, Moholy-Nagy, Geoffrey Tibble, H. B. Brabazon, Charles Sims, and others, as well as a small collection of old English pottery and glass and a few prints.

Two final points. Both your correspondents suggest that the steps I advocate are merely for the advantage of a few art-historians; but that is simply to ignore my contention that without better art-history we shall not make much progress with cultural propaganda.

And lastly, on the question of the comparative value of English

art and literature. I do not hold that the high reputation of English literature abroad is due simply to better publicity, nor do I hold that "efficient propaganda will automatically put Reynolds on a par with Giotto, Chantrey with Donatello, and Adam with the builder of the Parthenon." The reputation of our literature is due to its merits, and the merits of our art, were it sufficiently known, are high enough to win for it a reputation almost as great. In the excessively modest English way, in his comparisons Mr. Farthing allows the enemy to choose his ground and his weapons. But let us choose our ground, and challenge a rival for our great series of medieval cathedrals, our *opus Anglicanum*, for Gainsborough and Constable. On Giotto's own ground, he is unapproachable. On their own ground, our artists are, likewise, unapproachable—that is my claim. Where can you find a rival for that splendid decorative portrait of *Diana, Viscountess Crosbie* by Reynolds (now in the Huntington Collection), which moves with such lightness and grace; for that ecstatic vision, Turner's *Interior at Petworth*; for the Winchester Bible? I could extend the list to almost indefinite lengths. But, sir, your patience must be nearly exhausted.

Yours faithfully,
A. C. SEWTER.

The Barber Institute of Fine Arts,
The University,
Birmingham, 15.
7th July, 1941.

The Editor,
APOLLO Magazine, London.

Sir,
Next year, 1942, marks the centenary of the death of the great artist, John Sell Cotman, whose work, together with that of John Crome, has made the Norwich School of Painting famous throughout the world. In October 1938 the Norwich City Council passed the following resolution: "that an exhibition of the work of John Sell Cotman be held during the Artist's Centenary year, namely, 1942, at the Castle Museum, and the Castle Museum Committee be instructed to report upon the details of the exhibition in due course." Owing to war conditions, the project has not been forwarded, as it is hoped that all the best examples of Cotman's work are deposited in safe storage.

As soon as possible after the war, the City of Norwich proposes to hold an exhibition comprising the best examples of John Sell Cotman's work, and it seems particularly appropriate that such a commemorative exhibition should be held in the city in which he lived and worked for so many years.

Yours faithfully,
RUSSELL J. COLMAN,
H.M. Lieutenant for Norfolk.
BERNARD J. HANLY,
Lord Mayor of Norwich.

The catalogue of Old, Rare, and Modern Books relating to Fine and Applied Art, together with Original Drawings, Oil Paintings, and Colour Plate Books, No. 105, just published by B. T. Batsford, Ltd., 15 North Audley St., W.1, is, as of everything emanating from this House, interesting in every detail, and particularly of course to readers of APOLLO, whether they be lovers of prints, pictures, or of old books. It is well printed and profusely illustrated, and so full of interesting items that it is difficult to know what to mention. Here are a few: a pair of magnificent old Persian paintings in mosaic frames, illustrating incidents in the life of Sultan Majid, who reigned 1594-1603; water colour of Wansford, Northants, The Inn and Bridge, circa 1830; portrait of Sir William Chambers, R.A., who with Chippendale was responsible for the introduction of Chinese forms in English furniture; portrait of Sir Christopher Wren, by C. J. Closterman, 1660-1711; Birmingham Tally Ho Coaches, a rare aquatint in colour after Pollard, 1828; and Warwick Castle, oil painting by William Marlow, 1740-1813.

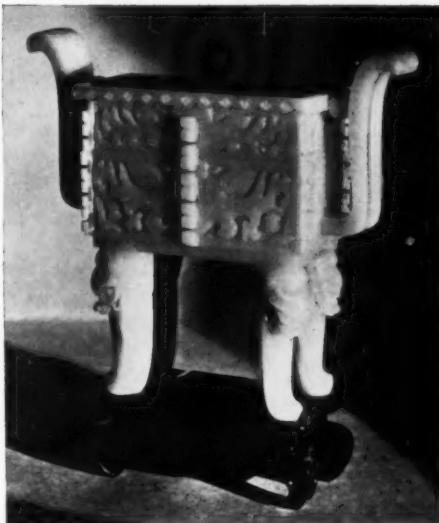
OBITUARY

MR. MOSS HARRIS

We exceedingly regret having to announce the passing of that outstanding personality in the antique trade, Mr. Moss Harris. It is gratifying to know that he was himself mentally efficient to the last moment. He was in his eighty-third year. Naturally he was not so rapid in his movements as can be remembered for more than a half century, roaming the salerooms whenever there was anything to be viewed. He visited the premises he loved the Thursday before he left us, and actually pointed out a piece that he had had forty years previously and the dealer's name from whom he purchased it at that time. Mr. Harris came from a family going back three generations who were directly or indirectly interested in furniture. Starting at the age of thirteen, he soon showed that his love and natural perspicacity for antiques was far ahead of most of those who were carrying on the business in this country. In his early days he did considerable business with the firm of Mr. Isaac, which he ultimately took over in 1898. Early in his career he made it quite clear that he was giving his life to the collecting and selling of antiques and antiques only, and his showrooms contained furniture, tapestries and works of art of over one hundred years at least, and very little of less than one hundred and fifty. By many he may have been considered hyper-particular in this respect, but he had a strong and determined character, and this way of dealing undoubtedly gave confidence to all his customers, who visited the galleries by the thousand. It would be invidious to touch upon even a few of the hundreds of great purchases he made from private collectors and the auction rooms, but two deserve mention: the Queen Anne mirror, table, and two torchères with silver mounts which came from Penhouse and cost him ten thousand guineas, and the Master's Chair of the Fruiterers' Company, nine hundred and forty-five guineas. Mr. Harris was naturally elected a Member of the Council of the British Antique Dealers' Association in its early days, 1918, and became president in 1926. He was too devoted to his business, which became one of the largest of its kind in the world, to have any hobbies, but in latter years he gave considerable time and monetary assistance to a Home for Elderly Jewish people at Wandsworth. He married Amelia, daughter of the late George Cohen, of Cohen & Son, metal merchants, fifty-three years ago, who survives him, as well as two sons and a daughter. The sons, Sydney and George, have been in the business from boyhood, and will, we are glad to say, carry on the traditions of the father, with the assistance of other men who have been in the business for many years and are well known.

HARROGATE EXHIBITION

Messrs. Sparks have certainly shown their usual initiative in deciding to hold an exhibition of their Chinese Porcelain in Harrogate during the months of August and September. Harrogate has always been one of the Great Art Centres, Antique and Modern, but very much more so since the World War and quite rightly so as it is a very central position in England and of course is one of the great health spots as well as standing in one of the most beautiful parts of the Great County of Yorkshire. The Exhibition is being held at 5, Prospect Crescent (facing the War Memorial) and will, of course, be of great interest; the exhibits date back to a thousand years before Christ, right up to the XVIIth century. The earliest examples are bronzes of the Chou Dynasty (1122-249 B.C.); then there are excavated pottery figures, vases and urns of the Han Dynasty (206 B.C.-A.D. 220) and T'ang Dynasty (A.D. 618-906), roughly the IIIrd, VIIth and VIIIth centuries. There are fine porcelains of the Ming, Yung Cheng and K'ang Hsi periods, and also some particularly fine jades of the reign of the Emperor Ch'ien Lung.



INCENSE BURNER in Fine White Jade, made in the form of a bronze of the CH'EN LUNG period (1736-1795), height 6½ in.
(Sparks' Exhibition, Harrogate)

BOOKS RECEIVED

ROMANESQUE SCULPTURE IN SAINTONGE. By Elizabeth Lawrence Mendell. (Yale University Press and Oxford University Press.) 42s.

ENGLISH MASTER PAINTERS. (Kegan Paul.)

BONINGTON. By The Hon. Andrew Shirley. 31s. 6d.

REYNOLDS. By Ellis K. Waterhouse. 42s.

POLISH PANORAMA. By Lewitt-Him. (Faber & Faber.) 8s. 6d.

DONATELLO, THE SCULPTURES OF. Complete Phaidon Edition. (George Allen and Unwin.) 12s. 6d.

ARTIST QUARTER. CHARLES DOUGLAS. (Faber and Faber.) 18s. 6d.

INDEX TO VOLUME XXXIII

The Index to Volume XXXIII, January to June, 1941, is now ready, price 2/- Early application for them should be made to the Publisher, APOLLO, Ashton, near Northampton.

A P O L L O

NATIONAL ART-COLLECTIONS' FUND

THE National Art-Collections' Fund inform us that they have purchased out of the Richmond I. Cochrane Trust for the Fitzwilliam Museum, Cambridge, twelve lots from the famous collection of Chelsea porcelain formed by Dr. and Mrs. Bellamy Gardner when it was dispersed at Sotheby's on June 12, 1941.

The lots include several fine examples of the factory's earliest period. Of these a fine white group of Hercules and Omphale, a sauce-boat, a milk and a cream jug copied from silver designs and a teapot decorated with flowers and butterflies bear the triangle mark and belong to the same period. Of later date is a finely modelled figure of a "white partridge" (ptarmigan), taken from an engraving, plate 72 in Volume 2 of George Edwards's "Natural History of Uncommon Birds" (London 1747). This piece bears the raised anchor mark and is one of two specimens known. The red-anchor period is represented by two exceptionally fine bottle-shaped vases painted by O'Neale and a crawfish salt-cellars. Of the latest period with the gold-anchor mark is a superb tall cup decorated in Chinese "millefiore" style with tulips, roses and other flowers on a burnished gold ground and a cup and saucer with the rare claret ground decoration.

The National Art-Collections' Fund, acting for the National Gallery of South Australia, Adelaide, has also recently purchased two drawings by Wilson Steer and a fine work by J. B. C. Corot, "Pêcheur tirant sa barque après d'un vieux saule : effet du soir," formerly in the collections of M. Brustlein, de Mulhouse, and Mr. R. F.

Goldschmidt. The painting is illustrated in "L'Œuvre de Corot" by A. Robaut, Vol. II, No. 1192.

LEICESTER GALLERIES

The Exhibition of the works of artists of "Fame and of Promise," now being held at the Leicester Galleries, Leicester Square, is certainly of great interest, including as it does a very large number of pictures by well-known men and women, as well as work by others though perhaps of not yet wide-world reputation, in years to come will be, as the wording of the exhibition reads "and of Promise." It is difficult, naturally, to mention all that merit attention out of one hundred and fifty exhibits, but Feliks Topolski has two: Air Raid Operating Theatre in Middlesex Hospital, and Regimental Occasion; The Studio Bed, by James Pryde, a lovely piece of painting; C. E. Grunspan's "Freda"; The Town, by John Minton, one of shacks and tents; two by W. R. Sickert, "Jeanne," and Baird's Hill House, Broadstairs; The Artist's Mother, by Anthony Devas; Old Letters, by Ethel Walker, A.R.A., is given a very prominent position, which it more than deserves; and Cabbage Palms, Jamaica, by Augustus John, R.A., very pleasing; two by L. S. Lowry, The Football Match, and The Town Hall, should be viewed. Dotted about the Galleries are twelve pieces of sculpture, including the fine head of His Ex. Ivan Maisky, by Jacob Epstein. A bright Exhibition, which is already being visited by hundreds of people.

SALE NOTES

WE are glad to report that there are some very important sales to be held in the month of August by CHRISTIES, who, we are pleased to say, have held some very successful ones during the last few weeks. Apparently their new home has given an impetus to the prices obtained. Derby House is a wonderful mansion, and except for the history and connection with the Rooms in King Street, could hardly be improved upon—good lighting and plenty of space—and the directors are to be congratulated on the way in which they tackled what appeared at first sight a nearly impossible position. On August 7 and 8 the contents of Mrs. Lucy Stern's residence is being dispersed. It includes some fine XVIIIth century English furniture, old silver, and porcelain. On the 11th a fine collection of miniatures is coming up for dispersal, the property of Mrs. Sydney Loder. It includes works by Richard Cosway, George Engleheart, and Andrew Limier, also some gold snuff boxes, but the sale to which we particularly wish to draw our readers' attention is taking place on August 13: old silver, also belonging to Mrs. Loder. It includes some of the finest early silver that has come up for a very long time. We illustrate one of the pieces, a Charles II flagon. It speaks for itself; 12 in. high, 1674, maker's mark "M." There are a large number of Charles II pieces: a Queen Anne tankard, 1711; a Scottish one, Edinburgh, 1700; a Commonwealth porringer, 1655; a Charles I mulberry dish, by W. Maunday, 1632. Want of space unfortunately prevents more pieces being mentioned, but the catalogue should be sent for.

Prices have kept up well during the last few weeks and the following obtained tell their own story. Real fine antiques are coming on to the market, and collectors should take the trouble to read the sale catalogues carefully.

June 5. Old and Modern Silver, PUTTICK AND SIMPSON: Space prevented the following being given with a few which appeared last month: pair of Geo. IV large tankards surmounted by figures of warriors on horseback, gilt, 1821, £72; Geo. III beer jug of plain pear shape with beaded borders scroll handle,



CHARLES II FLAGON, 12 in., 1674, maker's mark "M."

To be sold at Christies on August 13.
(Collection of Mrs. Sydney Loder)

A P O L L O

1775, £22; Queen Anne monteith bowl with fluted sides by Joseph Readshaw, 1706, very fully marked, £170; set of six royal salt cellars of Regency design engraved with the Royal Insignia by Digby Scott and Benjamin Smith, 1803, £61; set of six Geo. III oval salt cellars of Adam design by Robert Hennell, 1776 and 1777, £41; pair of Geo. III wine coolers of Regency design, also by Digby Scott and Benjamin Smith, 1803, £135.

June 12. Old English silver, the property of the late Sir Lionel Faudel-Phillips, Bt., CHRISTIES: the prices obtained for this collection certainly exceeded expectations; it included some really fine collector's pieces, but nearly £9,000 for 300 lots can only mean that collectors are not frightened by world affairs, and we should imagine that our friends from the other side are desirous of investing some of their surplus money in tangible assets of this character. Messrs. Holmes of New Bond Street appeared to be interested, as they carried away quite a number of the finest lots. I wonder when the fetish of old laws will be altered and the purchase by the ounce of valuable old silver be unnecessary. Pair large candelabra with the Arms of the City of London, £97; small oblong inkstand, 7½ ins., J. and T. Settle, Sheffield, 1828, £36; set of four oblong two-handled sauce tureens and covers, Hyam Hyams, 1827, £71; pair two-handled trays, 1824, £47; two-handled large oblong tray, 1818, £63; four oblong entree dishes and covers, Hannah Northcote, 1810, £111; pair two-handled oval soup tureens and covers and stands, Paul Storr, 1807, £435; another pair by the same, 1807, £299; and four sauce by the same, 1811, £141; four two-handled sauce tureens and covers by William Fountain, 1804, £85; pair large candelabra by Digby Scott and Benjamin Smith, 1805, £180; set of four table candlesticks, William Cafe, 1758, £49; cruet frame on four shell feet by Samuel Wood, 1755, £37; another, similar, 1752, £35; set of four candelabra, Mathew Boulton, Birmingham, 1816, £230; two-handled oval soup tureen and cover, John Eames, 1806, £66; Oviform kettle on stand with the Royal Crown and Cypher, C. John Emes, £77; two-handled oval tray, William Bayley, 1803, £50; oval epergne, James Young, 1775, £64; Queen Anne plain pear-shaped caster, Charles Adam, 1705, £51; Charles II plain cylindrical flagon, maker's mark, T.L., £80; set of eight two-handled oval salt-cellars, each on moulded foot, engraved with the Royal Crest, Garter motto and Crown, by John Wakelin and Robert Garrard, 1794, £427; Geo. II plain table bell, Mathew Cooper, 1727, £56; George tea kettle stand and lamp, Augustine Court-auld, 1731, £301; ewer and basin by Daniel Smith and Robert Sharp, 1783, £140; pair George II circular waiters, Francis Nelme, 1728, £73; pair Geo. I table candlesticks, 1714, maker's mark, M.C., £112; pair Queen Anne table candlesticks, John Jackson, 1709, £150; Scandinavian cylindrical peg tankard and cover, 1668, £44; Baltic parcel gilt tankard and cover, Riga, late XVIIth century, £50.

June 12. Chelsea Porcelain, SOTHEBY'S: Group Hercules and Omphale, 9 in., £52; white bust of Geo. II, 17½ in., £51; white figure of the "Gardeners' Companion," £190; decorated tall cup in Chinese millefiori style, 31 in., £50, rare pair bottle-shaped vases, painted by O'Neale, 5½ in., £95; "Fable" part tea service, raised anchor marks, £92; figures of cupids in three-cornered hats, gold anchor marks, £56; pair figures of the harvesters, 8½ in., £42; pair claret ground vases and covers of urn shape, 10½ in., gold anchor period, £80; figure of a white partridge, 5½ in., £115; pair mazzarin blue bottles with globular bodies, 14½ in., £85; scent bottle in the form of a hen, £56; pair figures of youth and girl, gold anchor marks, 7½ in., £75.

June 12. Old English furniture, SOTHEBY'S: group of the Virgin and Child, worked in Tournai marble by Andre Beauneveu, French XIVth century, 28½ in. high, £270; pair of Geo. I walnut elbow chairs from the collection of the Earl of Morton, £400; pair Chippendale mahogany library writing tables, from the collection of the late Sir Charles Henry, Bt., £900.

June 11 and 12. Furniture and works of art, WILLIS'S ROOMS: French kingwood escritoire, 30 in., £24 3s.; French parqueterie cabinet with ormolu mounts, £35.

June 13. Old English silver, PUTTICK AND SIMPSON: pair Sheffield old candelabra, 21 in., £11; set of 12 Geo. II dessert spoons and forks, 1795 and 1797, £13; twelve Geo. II dessert spoons, £23; set of three Geo. III tea caddies and covers, 1766, and 1767, £27; Geo. II plain oblong entree dish and cover, 1808, £20; set of Geo. IV oval salt cellars, 1824, £27.

June 16 and 17. Books and manuscripts, SOTHEBY'S: The Siege and Destruction of Thebes, illuminated MS., £230; Tasso (Torquato) La Gerusalemme Liberata, XVIIIth century, French, Venice, 1745, £180; Zoological Society of London Record of Zoo. Literature, 76 Vols. 1865-1939, £115; the First and

Seconde Parties of the Herbal of William Turner Doctor in Physick, 1568 and 1561, £130.

June 18. Silver and works of art, WILLIS'S ROOMS: Geo. III plain milk jug and cover, by J. Schofield, £25; Queen Anne paten with rope pattern borders by Jno. Gibbon, 1705, £75; Chas. II basting spoon with fork handle, £30; Queen Anne cup by W. Gamble, £24; Geo. II coffee pot by R. Goldwire, 1756, £23; set of four Geo. III pillar candlesticks, 1771, £29.

June 18. Silver, CHRISTIES: Queen's pattern service, £39; pair William III table candlesticks by William Denny and John Backe, 1697, £101; Commonwealth plain tankard with flat cover, 1658, maker's mark RF, £135; oval two-handle tea tray engraved with the Weller Arms, 1784, £85.

June 19. Gold and enamelled boxes, silver, etc., SOTHEBY'S: the gold boxes were very exceptional, in fact a marvellous collection and fetched big prices; snuff boxes, all gold, Louis XVI, circular, 2½ in., £34; octagonal, XIXth century, 3½ in., £50; Louis XVI, oblong, Paris, 1776, £105; oblong, with panels of striped blue enamel, Viennese, circa 1820, 3½ in., £56; Louis XVI, oval, with panels of opalescent enamel, 3½ in., £205; Louis XV, oval, with miniature of Marie Leczinska after Nattier, 2½ in., £100; Louis XVI, gold and blue, inscribed Drais à Paris, 2½ in., £80; Louis XVI, oval, from the Hawkin's collection, 3½ in., £110; another by Joseph Etienne Blerzy, Paris, 1785, 3½ in., £200; one with shaped front and sides, miniature of Grand Duke Frederick of Hesse, Darmstadt, £142; blue enamel oval, French, XIXth century, £88; Louis XVI, oval, in brown enamel, fermier Henri Clavel, 2½ in., £68; Louis XVI, oval, by Andre Maximilien Vachette, Paris, 1779, 3 in., £240; oblong, in three-colour gold, monogram Louis Philippe, 3½ in., £145; Louis XV, circular, possibly by Antoine Boullier, Paris, 1775, 3 in., £255; oblong, miniature Louis XIV, by Petitot, XIXth century, 3½ in., £135; oblong, was presented by the Shahs of Persia to Russian Imperial Family, 3 in., £90; octagonal with panels of green outlined with white, formerly belong to Czar Nicholas II of Russia, £205; the price of ten more may be given in the next issue if space permits.

June 20. China and glass, etc., SOTHEBY'S: Sèvres garniture of three gros blue vases and covers, with ormolu mounts, 25 and 22½ in., £44; decorative porcelain part dinner service with the crest of Baron Goldsmid, £55; pair William and Mary tall gilt wall mirrors with the cypher of James Duke of Queensbury, 1672-1711, £150; Louis XV-XVI En-Cas, circular, with gilt metal sabots, 2 ft. 10 in. high, £78.

June 20. Furniture and needlework, PUTTICK AND SIMPSON: Queen Anne silk needlework picture, 13½ by 19½ in., £24; Stuart chest of drawers, oak and walnut, 43 in., £40; mahogany corner cabinet of Chippendale design, 25 in., £70 10s.; Chas. II hall clock in walnut case, by Joshua Alsort, London, £39 18s.; Stuart Walnut chest of drawers, 38 in., £25 4s.

June 24. Persian Miniatures and manuscripts, etc., SOTHEBY'S; portrait of Shaykh Shir Muhammad Qawwal, XVIIth century, £205; Kabutar, a dove with gold rings on its legs, masterpiece of the Mogul school, £88; the Emperor Ahmad Shah, 1748-1754, equestrian portrait, £48; Timur Beg (Tamerlane), 1369-1404, seated on a carpet, £440; three double leaves from a sketch book XVIIth century, £70; a manuscript illuminated by Agha Mirak, XVIIth century, £380.

June 26. Pictures, drawings and original etchings, CHRISTIES: "Highland Lake Scene," Copley Fielding, £147; "The Rustic Bridge," Birkett Foster, £99; "Llangollen," J. M. Turner, £294; and another by the same, "Off the Tagus," circa 1818, £157; "On the Wharfe," figures bathing, P. de Wint, £147; and "The Watering Place," by the same, £136; "Pêcheur tirant sa Barque après d'un vieux Saule," £241; "La Roche Guizan," on panel, Camille Pissarro, 1887, £147; "The Road Through the Wood," typical of this fine artist, J. Stark, £168.

June 30. Old English silver, PUTTICK AND SIMPSON: George III pierced boat-shaped sugar basket of Adam design, by Hester Bateman, 1787, £22; a table service, the handles with engraved borders and a crest, Georgian and William IV, three pieces Victorian, £96.

July 2. Fine jewels and other properties, sold for the Duke of Gloucester's Red Cross Fund, CHRISTIES: a fine square emerald, mounted, etc., £2,400; and an important bracelet with wonderful diamonds, £6,200, both these the property of the late Viscount Rothermere.

July 9. Furniture, etc., WILLIS'S ROOMS: French kingwood writing table, £31 10s.; a set of ten Chippendale design mahogany dining chairs, £50; Regency kingwood commode, £27; nine lots sold together Staffordshire Toby jugs, £168; Lowestoft part dinner service, £84.



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